DOCTOR WHO

A MARVEL MONTHLY 35P

JUNE No. 53

WE REVIEW TOM BAKER'S FINAL STORY

LOGOPOLIS

PHOTO FILE ON NEW COMPANION

SARAH SUTTON

DOCTOR WHO EPISODE GUIDE
THE CHASE to THE MYTHMAKERS

THE DOCTOR WHO ARCHIVES PRESENT

IMAGE OF THE FENDAHL

INSIDE: NEW DOCTOR WHO ADVENTURE "THE DEAL"

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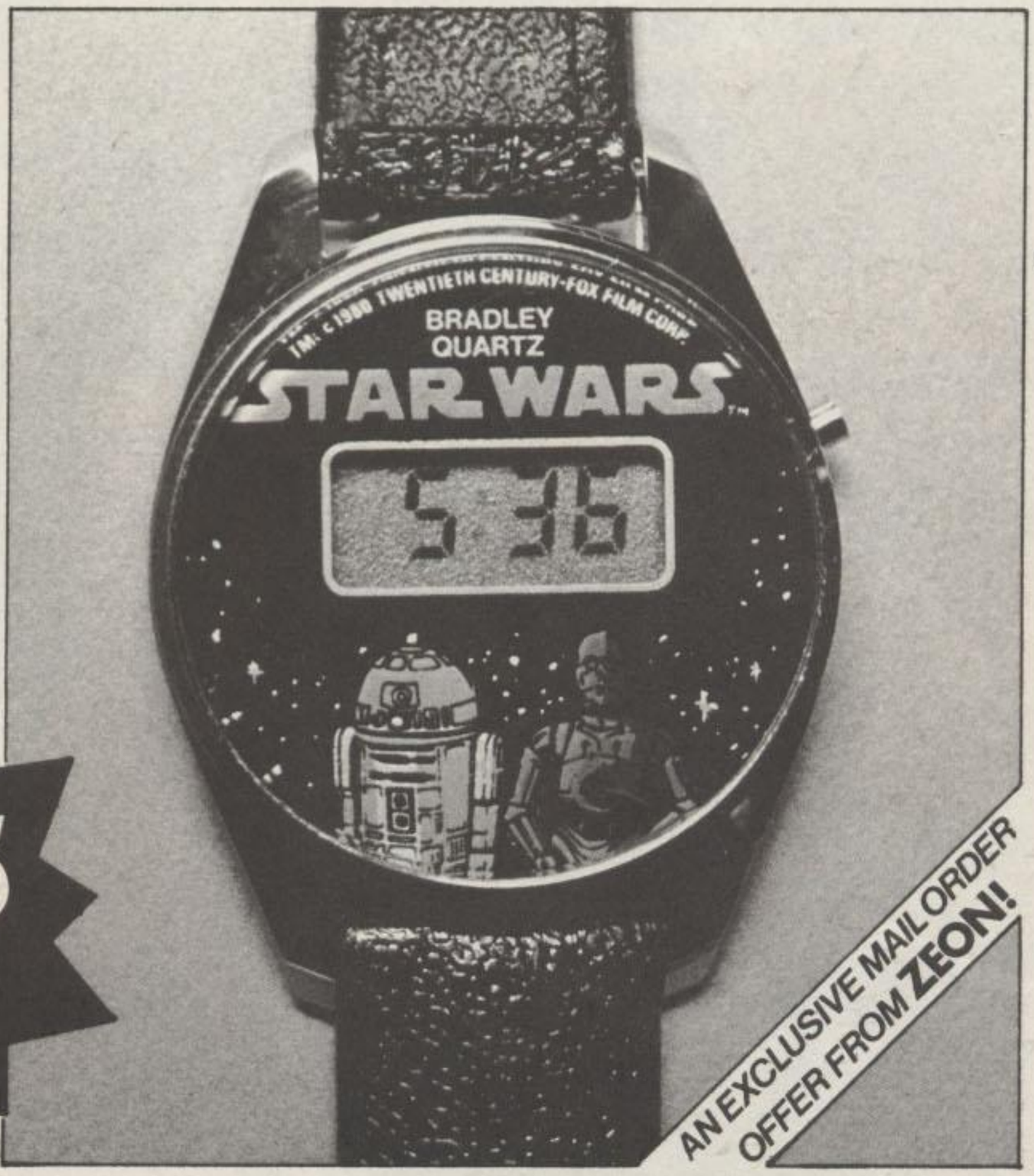

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Advertising: SM Space Sales
Distribution: Comag

DOCTOR WHO

ISSUE 53 PUBLISHER: STAN LEE JUNE 1981

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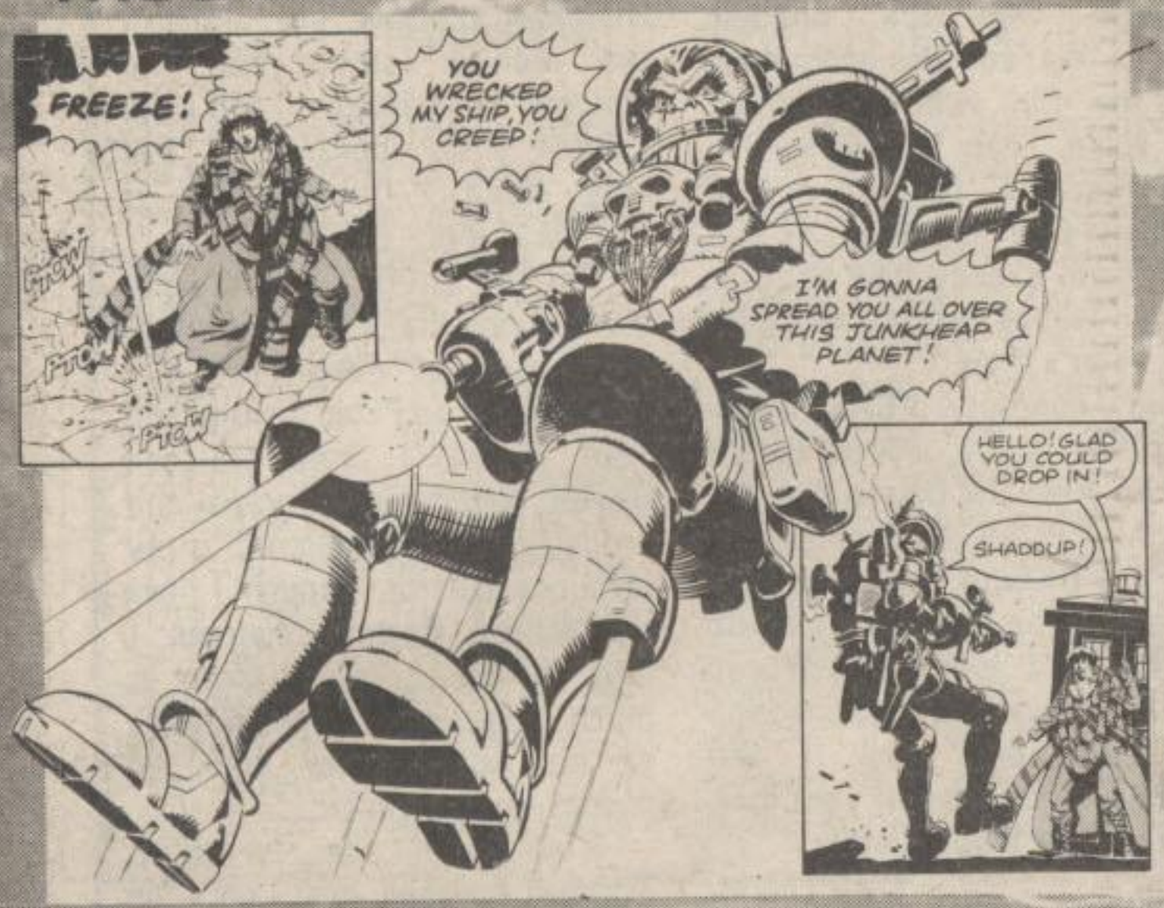
FREEZE!
YOU WRECKED MY SHIP, YOU CREEP!
I'M GONNA SPREAD YOU ALL OVER THIS JUNKHEAP PLANET!
HELLO! GLAD YOU COULD DROP IN!
SHADDUP!

The Doctor is trapped on a dead world with a murderous alien mercenary warrior and a faulty TARDIS . . .

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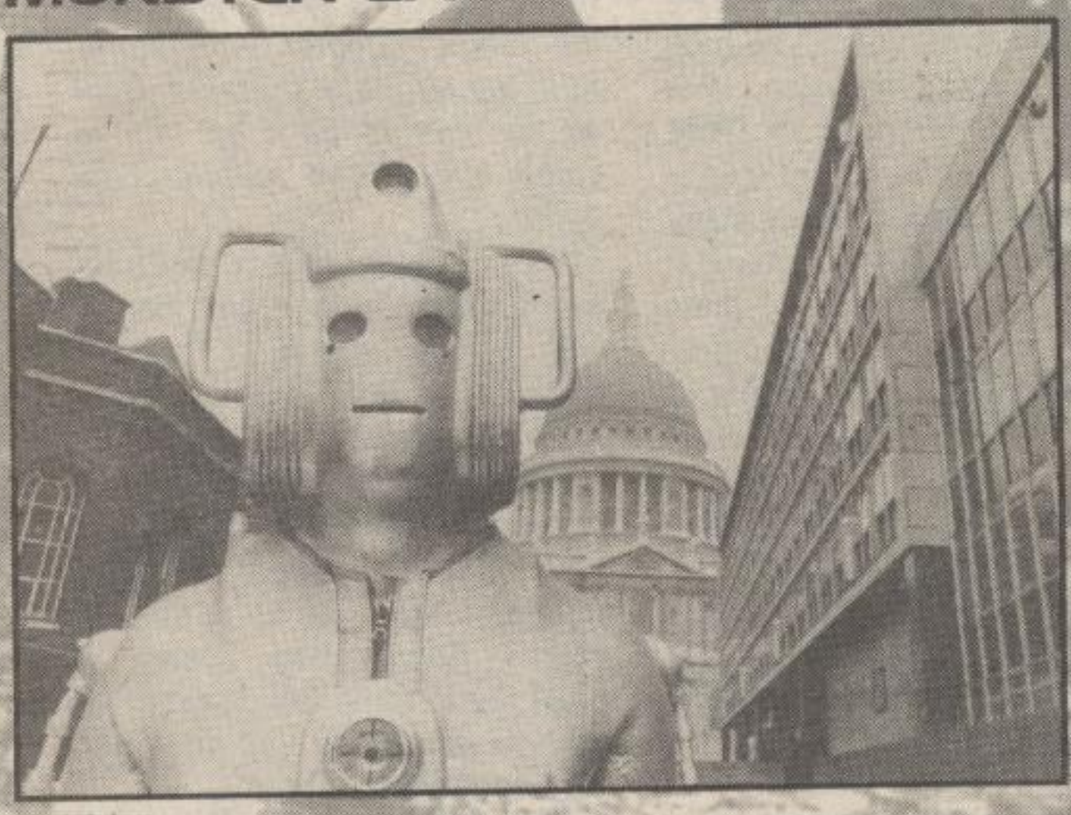

The return of one of our most popular features. This time around we look at the aliens that have visited the planet Earth.

COMPETITION RESULTS 38
The long awaited results of our Doctor Who record competition.

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Fans of the Dalek Tapes need wait no longer. The Daleks are back in another series of adventures.

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DOCTOR WHO LETTERS

After reading **Doctor Who Monthly 49**, I felt compelled to write and congratulate you on the best issue yet of the magazine.

There were two outstanding features which caught my attention, and those were, firstly, the mammoth feature on the companions of the Doctor, which I thought was fantastic. I now look forward to reading the promised follow up to this on the companions of the present and future series.

The other feature which I particularly liked was the *Star Profile* on Elizabeth Sladen. She portrayed my favourite companion Sarah Jane Smith, and I found it very interesting to read.

There are two other points I would like to mention, as I do not write often. One concerns the titles you give to the older **Doctor Who** tv adventures. I have a copy of the *Radio Times 10-Year Dr Who Special* which came out in 1973. In this it lists every **Doctor Who** adventure up to *Planet of the Spiders*. For the earlier ones, 1963-1969, some of the titles are different to those which you have given in your magazine. For example, *The Massacre* in **DWM 49**, is titled as *The War of God* in the tv special, and there are many others. I would be very pleased if you could tell me which of these titles are correct, and why they are different as this difference in title has been puzzling me since **DWW 1**.

Finally, I spotted two mistakes in issue 49. Firstly, on pages 22/23, on the printed part which described the photos you said "opposite top left: A blazing Dalek is surrounded by a group-of Exxilons in the **Dr Who** story *of* the Daleks, which starred *Tom Baker* as the Doctor. "This should of read of course, Death *to* the Daleks, which starred *Jon Pertwee* as the Doctor.

The second mistake stared me in the face as I bought the issue, as it was on the front page. You'd spelt the month wrongly. As if you need telling, it should be FEBRUARY with two Rs.

Anyway, keep up the good work on the magazine, and I look forward greatly to issue 50.

Neil Roberts,
Caerphilly,
Wales.

You're absolutely right about our errors, of course. We have no excuses, except perhaps native dumbness. Sorry folks, we'll try harder in future.

On the subject of the Strange Case of the Differing Titles. For the most part, the early adventures were known by the titles of their first episodes, notably in the Radio Times Special. But you will find that our wallchart lists the actual titles of the stories, following the titles used by the BBC.

I am writing to tell you that in **Doctor Who Monthly 50** you said that *The War Games* was the longest story of all. I looked this up and found out that *The Dalek Master Plan* was the longest running story. It had 12 episodes to the *War Games* which had 10.

Alan Smith,
South Shields,
Tyne & Wear.

Boy, is our editor's face red! Not just once but twice he fearlessly stated that The War Games was the longest Doctor Who story. Still, we all make mistakes. Now all we have to do is get him to come out of the supplies cupboard . . .

Firstly, I would like to say how much I'm enjoying your mag, I was a late starter, I became addicted on your monthly since issue 30. It was a special bonus, for me last month to find a lovely big photo of Peter Cushing in your *Monster Galiery II: The Daleks* article. Being editor of Peter's Appreciation Society I must say I really look forward to each issue to see if you print any further photos of Peter.

Do think it would be possible for you to print our address in your mag. I'm sure there are many of your readers, who if they knew of P.C.A.S.'s existence, would also like to join our Society. We have many members who are lovers of **Dr Who**, quite a few of which are also members of The Dr Who Appreciation Society. We are now becoming quite established, last month we were interviewed on BBC Radio and will soon be (fingers crossed!) appearing on **Nationwide**. We have too, quite famous personalities from the Horror Film world, as Honorary Members, Ingrid Pitt, Roy Ashton (Hemming's leading make up artist of the 60s) and Vincent Price. We are at the moment celebrating our very first birthday and have brought out a little something for our members called The PCAS Birthday Scrapbook. There is soon to be a PCAS Dr Terror's Bedtime Horror Stories Book on sale to members, it will have stories all written by PCAS members who are budding authors. We are also embarking into the film world ourselves, well, video. There is to be a video film, that will be lent out to members free of charge. It will show them exactly how PCAS is run and will be inserted with clips from Peter's films.

Our quarterly PCAS Newsletter this month, covers Peter's **Dr Who And The Daleks** film. So, I do think PCAS has something to offer the Dr Who fan and readers of **Doctor Who Monthly**! It would be gratefully appreciated if you could just give us a little mention and until that time, I will continue to be a fan of your mag. Long Live **Dr Who Monthly!**

Mark Phelps,
Peter Cushing Appreciation Society,
28 Woodland Drive,
"Marksdunn Bungalow",
Trinant,
Crumlin,
Gwent.

When sending letters to Mark that require a reply, please don't forget to include a stamped addressed envelope.

I am writing to ask if you would please bring back the Dalek Tapes as the Daleks are my favourite **Doctor Who** Monsters. I also hope you will be printing more information about them in future issues.

David Travis,
Mildenhall,
Suffolk.

I am a fanatic on the best magazine of all. **Doctor Who Monthly**, of course! This outstanding magazine is crammed full of the best quality photos. And the full colour poster in your 50th issue was great.

Well, what can I say but thanks for a great monthly magazine.

Nigel Goldfinch,
Swindon.

May I say how marvellous (if you'll excuse the pun!) the magazine is. It has gone from strength to strength since it became a monthly, and you really excelled with the anniversary poster. *Gallifrey Guardian* is superb; Dave Gibbon's sketches are brilliant; the monster strip's ace; the features magnificent, and the episode guide looks good! The only thing I don't enjoy is *Fanastic Facts*.

For the future, I would like a feature on the 1977 adventure *The Horror of Fang Rock* and *Star Profiles* on Peter Davison and Tom Baker. I have watched **Doctor Who** for many years, and probably Patrick Toughton is my favourite Doctor, though I love the William Hartnell features. I have all the books and spend as much money as I can on anything to do with **Doctor Who**, eg posters, games, etc etc.

Now onto the tv show. Through the mag, may I say a big thank you to the producer of **Doctor Who**, John Nathan-Turner. I wrote to him requesting his autograph, and some of the stars' autographs. He replied with an extremely nice letter, and the autographs of the stars. Thanks a million, John. You've transformed the show.

I hold high hopes for the 1981/82 series. I think Peter Davison will be a terrific Doctor but he will ruin everything if he makes it a comedy. I hope that some old monsters will re-appear, and I get the distinct feeling the Master *(Anthony Ainley)* will be popping up a lot!

Back to the comic. May I say thank you to you, the editor and all the staff. Please! Keep it up! And may the comic last for twice as long as it has done! Only one thing: I preferred a weekly mag. A month is an awful long time to wait. I for one wouldn't mind paying out 30p per week for such a superb comic, 42 pages long! Thanks all!

Ian King,
Barnstaple,
N. Devon.

MATRIX DATA BANK

Compiled by Jeremy Bentham.

Gordon Russell from Penge was the first name out of the Matrix Mailbag this month. Gordon, obviously a car fanatic, wants to know more about Jon Pertwee's "Whomobile" car which featured in the serials *Invasion of the Dinosaurs* and *Planet of the Spiders.*

The car was built by Peter Farries who, in 1973 was chairman of the Nottingham Drag and Custom Club. He had met Jon Pertwee at a shop opening at the time when Jon Pertwee was touring the country to promote the **Doctor Who** series. The two struck up a conversation and very soon afterwards came a request to Peter Farries to construct a futuristic flying saucer vehicle that was roadworthy and could be used in the **Doctor Who** series.

The hull of the Whomobile is fibreglass and to make the mould required three months of effort and over six hundredweight of plaster. Underneath is an anchor-shaped chassis made of 4" box metal with a sheet steel floorpan.

The suspension system hails from the standard Bond Bug system although its associated tie and track rods were all modified Ford components. A Chrysler Imp 975 cc engine powers the machine which, at a total weight of only 14 cwt, gives it a top speed of about 105 mph. The car's three wheels are hidden from view by an eight-inch deep rubber skirt which gives the Whomobile its illusion of being a hovercraft.

Perhaps most impressive is the electronics designed and wired by Joe Thornhill. To give just one example, if the sidelights are on and the car brakes and indicates right no less than 44 lights twinkle and flash against the skyline.

The Whomobile is thoroughly roadworthy although Jon Pertwee—who owns the vehicle—cannot drive it on standard British roads due to the excessive width of the rear fins. Nevertheless the car still does make appearances at fetes and openings from time to time accompanied, as ever, by its proud owner.

Warriors' Gate fan John Dunwoody from Hereford has asked what instruments were used to record the incidental music that accompanied the banquet of the Tharil Kings. Evidently a buff of Middle Ages music John has suggested clavichords and hurdy-gurdys amongst others.

The truth of the matter, I'm afraid John, lies more in the 20th Century than the 15th. All the sounds used for the banquet scenes were generated on a range of synthesisers directed by a familiar name, Peter Howell of the BBC Radiophonic Workshop.

Joanne McGuire from Willsden in North London has written in to enquire what happens to costumes and props once a given **Doctor Who** story has been completed. Unlike productions such as **Elizabeth R,** she contends, the costumes do not readily lend themselves to re-use in other shows.

In actual fact they do. The greater bulk of the first season of **Blake's 7** relied on old sets and costumes modified from **Doctor Who** such as Avon's Time Lord outfit from one episode which had previously been seen in *The Three Doctors.* **The Hitch Hiker's Guide to the Galaxy** also dipped into the **Doctor Who** props box for various guns, head-sets and even a Gundan weapon from *Warriors' Gate.*

Doctor Who itself has been known to re-use its own props—a classic case here being *Meglos* where most of the Gaztak equipment hailed from past shows with even Lieutenant Brotadac wearing the quilted jacket first worn by Chairman Pletrac in the 1973 serial *Carnival of Monsters.*

The specialised props, such as the monsters, usually end up at the two BBC Exhibitions at Blackpool and Longleat where they spend the rest of their days, or else they are put into storage at one of the BBC's warehouses for possible re-use—such as Cybermen masks—or cannibalisation of parts.

A fan of Jon Pertwee's Doctor, reader Paul Merrydew has evidently been doing some research on the 1970 story *Inferno.* In a recent publication, he says, there is a photograph of Professor Stahlman clean shaven. But, he goes on, I remember him as having a beard. Am I mistaken?

The answer Paul is no, but remember that, with the exception of the Doctor, everyone in that story had a subtly different counterpart in the parallel universe. Professor Stahlman of "our universe" wore a tweed suit and did indeed sport a moustache and beard. Director Stahlman of the Republic Universe was clean shaven and wore a white Indian-design collarless suit which was probably the photograph you have seen.

MATRIX DATA BANK EXTRA

Like most people John Smallpiece from Wooton, Cambridge was intrigued by the recent story *Warriors' Gate*, especially the strange monochrome dimension of the Tharils' Domain. John wants to know, however, where the still photographs of the stately home and gardens were taken. The answer is Powys Castle in Wales.

The parents of Alan Wakefield from Clapham, South London have recently bought a video tape recorder and Alan has asked if there are any video tapes of **Doctor Who** stories commercially available.

At present the answer is no. The video sales division of BBC Enterprises is only just getting under way and legal problems with copyright clearance are still to be overcome before popular programmes like **Doctor Who** and **Faulty Towers** may be sold. However, BBC Enterprises are confident agreement will not be far away and among the first batch of programmes to go on sale will be a one-and-a-half hour edited version of **The Invasion of Time**, the Sontaran story set on Gallifrey from 1978.

Reader Sarah Rickman from Newcastle wrote in asking if her memory of having once seen The Beatles on **Doctor Who** is correct.

Yes indeed although they were not actually performing for **Doctor Who** specifically. The scene you are recalling Sarah, appeared in the first episode of the 1965 serial *The Chase* by Terry Nation. The Doctor and his companions were experimenting with a Time-Space Visualiser; a kind of Time tv which could be programmed to show any event in history. Professing a love of classical music Vicki tuned into 1965 and watched a television recording of a Beatles concert. And just for enthusiasts, the number being played was "Ticket to Ride".

Darren Ellis from Kendal in Cumbria wants to know where the location filming for the 1977 serial *Horror of Fang Rock* was done.

Oddly the answer is nowhere. The entire story was filmed in the studios of the Pebble Mill premises in Birmingham. For that one story the usual studios in the BBC tv Centre were unavailable. All exterior shots of the lighthouse were done on the film stage at Ealing plus model shots using a four foot high model constructed from styrofoam plastic with clouds of swirling fog provided by the use of dry ice.

A strong letter of complaint came our way recently from Paul Farmer of Aberystwyth, Wales asking why the BBC put the last season of **Doctor Who** on so early in the evening. Paul, like many teenagers, has a Saturday job and was unable to see most of the season when the time slot was re-scheduled to ten past five.

Producer John Nathan-Turner understands this grievance and will be pushing to have the next season put back to its more regular hour of six o'clock, or there-abouts. The scheduling of **Doctor Who** to 5:10 this season was a decision made by the Programme Planning Department of the BBC who try to juggle their best programmes very carefully for Saturday evenings in a bid to win the biggest audiences.

Jane McGuire from Bolton, near Manchester, wrote us a very long letter in praise of the story *The Keeper of Traken* and wants to know if Johnny Byrne has ever written for the series before.

Johnny Byrne has not written for **Doctor Who** before *Traken* although his name is well known to many fans of the Gerry Anderson series **Space: 1999** where he was the script-editor. Since then he has scripted for many programmes including **All Creatures Great and Small** which brought him to the attention of John Nathan-Turner who was then production unit manager for the series.

Philip Goldman from Hampstead, North London is a big fan of the Autons. He greatly enjoyed the comic strip story *Business as Usual*, which ran in **Doctor Who Weekly** between issues 40 and 43 but has asked why Marvel has never printed a single photograph of the Killer Autons seen in *Spearhead from Space* and *Terror of the Autons*.

The simple answer I'm afraid Philip is because there are none available. The greater bulk of all photographs used in the **Weekly/ Monthly** are supplied from stocks held at the BBC. For some peculiar reason no photographs were taken, at the time, of Autons from either of those two stories and hence we are unable to print them. However, we are scouring a number of sources at present and if we come up with any you may be sure they will be published.

Dalek fan Robert Kleinman from Gants Hill in Essex has enquired after the number of Daleks stored by the BBC and used in **Doctor Who** serials.

There are three fully operational Dalek casings at the BBC. These machines are very expensive, are built from fibre glass and contain various pieces of electronic apparatus to make the lights flash in synchronisation to the voice. As well, there are seven other "dummy" Daleks used for crowd scenes. These look like the operational three from the outside but they are totally hollow inside and contain no electronic or mechanical devices inside. They are primarily constructed of plywood. For scenes involving Daleks blowing up the BBC Visual Effects department usually designs and builds their own Dalek casings.

An interesting side story, in 1973 two of the three operational Daleks were stolen from the BBC while awaiting collection for a fete appearance. They were recovered after an appeal for information was put out on the magazine programme **Blue Peter**. A couple of days later two off-duty nurses spotted one standing beside a group of garages, whilst an astonished businessman located the other hidden underneath the plastic tarpaulin covering his car as he set off for work one morning.

And lastly from Wilf Andrews living in Clydebank Scotland comes a plea for information about which planet truly spawned the Cybermen; Mondas or Telos?

Mondas was the first planet of the Cybermen. The humanoid population living there recognised that they were becoming sterile and so built themselves armoured life support units to perpetuate their lives. They grew to become a race of colonisers—seeking out new worlds with human populations on to turn them into Cybermen and thus increase the numbers of their race. One of the planets the Cybermen came to was Telos which they turned into their home world when Mondas was destroyed (see *The Tenth Planet)*. So Wilf, Telos is the current home world of the Cybermen, but their origins as a species were on Mondas.

Send your question to:
The Matrix,
Doctor Who Monthly,
Jadwin House,
205—211 Kentish Town Road,
London NW5.

DOCTOR WHO in THE DEAL

THE MILLENIUM WARS = A THOUSAND WORLDS IN CONFLICT FOR A THOUSAND YEARS...
WOORP
WITH CAUSES LOST IN THE DISTANT PAST, THEIR FURY RAGES THROUGH TIME AND SPACE...
REACHING INTO THE FAR FLUNG CORNERS OF A REMOTE GALAXY...
AND SHATTERING THE SILENCE OF A TINY, BARREN PLANET...
OBSTACLE DEAD AHEAD! HIT THE BRAKES, CORP'!
POLICE BOX
AIR BRAKES ON, SPIDER! TOO LATE!
12-3
WE'RE GONERS!!

WRITER = **STEVE PARKHOUSE** / ARTIST = **DAVE GIBBONS** / EDITOR = **ALAN McKENZIE**

BUT THEN...

STRANGE ...SEEMS TO BE SOME *TURBULENCE* OUTSIDE...

GOOD HEAVENS!

WHUMMP!

I CAN HARDLY *MOVE*! THERE'S A FORCE HOLDING ME DOWN...

IT'S...FADING SLOWLY...I MUST MAKE IT TO THAT WRECKAGE...

SOMEONE MAY BE *HURT*...

FREEZE!

PTOW

PTOW

PTOW

YOU WRECKED MY SHIP, YOU CREEP!

I'M GONNA SPREAD YOU ALL OVER THIS JUNKHEAP PLANET!

HELLO! GLAD YOU COULD DROP IN!

SHADDUP!

UP AGAINST THE WALL, BUG-EYES --AND BUTTON YA LIP!

SLAM!

I SAY, STEADY ON!

FRISK 'IM, SPIDER... I'LL TAKE A LOOK IN HERE!

?

LOOK INTO MY EYES... YOU WILL TELL ME EVERYTHING ...YOUR MISSION... YOUR WEAPONRY...

...YOUR FUNCTION!

GOOD LORD! THIS CREATURE IS PROBING MY MIND ... *AND* MY POCKETS --AT THE SAME TIME!

I'LL HAVE TO PUT UP A *MENTAL BARRIER*!

STRANGE GLUTINOUS OBJECTS... STUCK TO MY TENTACLES!

?

NOW'S MY *CHANCE*...

YOUR WILL IS WEAKENING!

YOU WILL ANSWER *MY* QUESTIONS!

LOOK AT ME... EMPTY YOUR CIRCUITS OF ALL ELECTRO-CEREBRAL ACTIVITY...

AND... I AM *SPIDER*... A MOBILE COMPUTER TERMINAL... ARACHNID SERIES 300A...

ASSIGNED TO TROOPER 1000AX/76 CORPORAL 3RD CLASS OF THE 12TH *TROUBLE 'CHUTERS*...

ENGAGED ON A SCOUTING MISSION AND CURRENTLY PURSUED BY TWO *ENEMY CRAFT*!

SPIDER! CLAM UP!

LISTEN, CREEP... I'M A *SOLDIER*... A *PRO*! I *KILL*... THEY *PAY*... *THAT'S THE DEAL!*

NOW *TALK!*

EXCUSE ME, IS *THAT* ANY-THING TO DO WITH YOU?

THRRMMMM!
FOOM
FOOM
PURSUIT SHIP!
AND TWO SNOOPER MISSILES...
HEADIN' THIS WAY!
GET IN THERE... THOSE SNOOPERS CAN SNIFF OUT A COCKROACH AT FIFTY KILO-METRES!
>OOF<
C'MON...MOVE! GET THIS THING OFF THE GROUND!
THIS ISN'T A CONVENTIONAL FLYING MACHINE...
IT'S A TARDIS!
AND THE GRAVITATIONAL STABILISER IS ON THE BLINK!
AS YOU CAN SEE ON THE DISPLAY... THE TARDIS HAS DEVELOPED A HUGE GRAV-ITATIONAL FIELD...
IF I THROW THE POWER, WE'LL SINK INTO THE PLANET!
CUT THE CLAP-TRAP... AND HIT THE IGNITION!
THAT GRAV' FIELD OF YOURS MADE MY SHIP THROW A WOBBLER...
WHO KNOWS? IT MAY WORK ON SNOOPERS!
POLICE BOX

SEEING NO ALTERNATIVE... THE DOCTOR BOOSTS THE **TARDIS** INTO OVERDRIVE...

GENERATORS SCREAMING, THE TIME-MACHINE TILTS CRAZILY, STRAINING TO MOVE TOWARDS THE CORE OF THE PLANET!

POLICE BOX

AND...

?

?

!

!

B-BOOOOOM!

THE PURSUIT SHIP'S CLOSING IN...

POWERING AGAINST THE GRAVITY BARRIER...

INSIDE...

IT DOESN'T MAKE SENSE, CAP'N! OUR INSTRUMENTS ARE MALFUNCTIONING!

THE CONTROLS WON'T RESPOND!

KEEP AT IT! I WANT THAT TROOPER NAILED FOR GOOD!

NO MORE! THE TARDIS CAN'T TAKE IT!

RIGHT! OPEN THE DOOR!

WHEN I GIVE THE NOD... **KILL THE POWER!**

HE'S **MAD**! WHAT CAN **HE** DO AGAINST A SHIP OF THAT SIZE?

OKAY! TURN IT OFF... NOW!

FREED FROM THE GRAVITATIONAL PULL, THE ALIEN CRAFT SOARS OVERHEAD...

LIKE SHOOTIN' FISH IN A BARREL!

KLK!

FWAM!

HA! I KILL ...THEY PAY! THAT'S THE DEAL!

HE'S A MEGALO-MANIAC KILLING MACHINE! I'M BEING USED!

ACTIVATED BY THE PURSUIT SHIP'S OWN DESTRUCTION, TWO PROJECTILES STREAK AWAY FROM THE HOLOCAUST...

REVENGER MISSILES! BOOST THAT GRAVITY GENERATOR!

SORRY, CORPORAL ...THIS IS THE LAST TIME I PLAY CATSPAW IN YOUR LITTLE GAME!

AS THE TARDIS DOORS LOCK SHUT...

BAM BAM BAM

WHAT GIVES? OPEN UP...DAMMIT!

KLUNK

SO... I'VE GOTTA FACE 'EM ALONE, HUH?

LET'S SEE IF THEY CAN TAKE A COUPLA MORTAR BLASTS!

KLIK

WHUMP!

GRUMP!

IT'S BEEN **AGES** SINCE I CHECKED THOSE STABILISERS...

AND NOW SEEMS LIKE AS GOOD A TIME AS ANY!

AH... I **SEE**!

THE INTER-GROMMITER'S GONE ADRIFT... A TOUCH HERE... A TOUCH THERE... AND THAT'S IT!

BUT..!

HELL'S TEETH! A *KING-SIZE* PURSUIT SHIP!

KWORP

HEY! WHAT'S GOIN' ON??

YOU CAN'T LEAVE ME! ARRRGH!

KWORP KWORP KWORP

WORD WAR

I DIE... WHAT THEN?

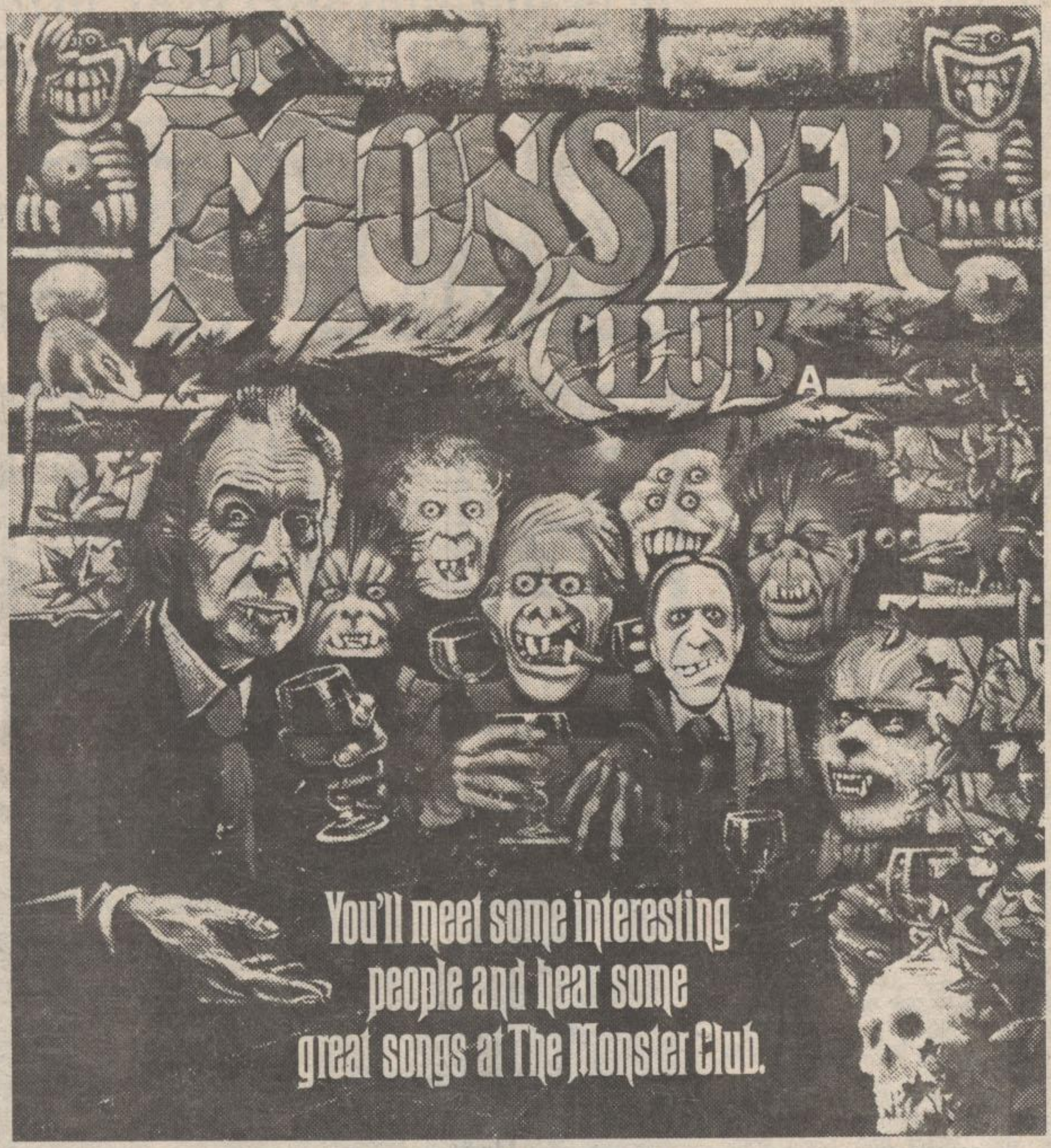
THIS WASN'T ...PART OF...

KWORP

...THE DEAL..!

KWORP

END.



JACK GILL Presents for CHIPS PRODUCTIONS A SWORD AND SORCERY PRODUCTION

THE MONSTER CLUB A

The horror film that's fun starring.....

Vincent Price Donald Pleasence John Carradine Stuart Whitman Richard Johnson

Barbara Kellermann Britt Ekland Simon Ward Anthony Valentine Patrick Magee

Plus Songs by B.A. ROBERTSON NIGHT THE PRETTY THINGS THE VIEWERS

Soundtrack Music by JOHN WILLIAMS UB40 EXPRESSOS

Screenplay by EDWARD and VALERIE ABRAHAM From the Novel by R. CHETWYND-HAYES

Executive Producer BERNARD J. KINGHAM Produced by MILTON SUBOTSKY Directed by ROY WARD BAKER

Soundtrack Album available on Chips Records CHI LP2 Read the New English Library paperback

Released by EMI Film Distributors Ltd.

ALL OVER LONDON FROM SUNDAY MAY 24
AND AT SELECTED CINEMAS ACROSS THE COUNTRY

THE DOCTOR IMAGE FEND

EPISODE ONE

In an old priory near the village of Fetchborough, a small scientific community has been set up by wealthy Dr Fendelman. He, and his associate Max Stael, have built and are operating a Sonic Scanner; a machine which can pierce the fabric of Time and bring visual images of the past into the present. Night has fallen and in the sealed laboratory the two scientists are preparing another test. Meanwhile in the adjoining wing of the building, the community's other members, Thea Ransome and Adam Colby, are working on identifying a human skull which is no less than twelve million years old. An impossible anachronism.

Fendelman and Max activate the Scanner. The power builds and simultaneously the skull begins to radiate a golden light. Thea, alone with the relic, is affected by the glow and by the strange hum which is filling the air. Mesmerised by the skull's rays, Thea raises her hands to her temples.

Outside in the woods a lone hiker is attacked and killed by an unseen entity.

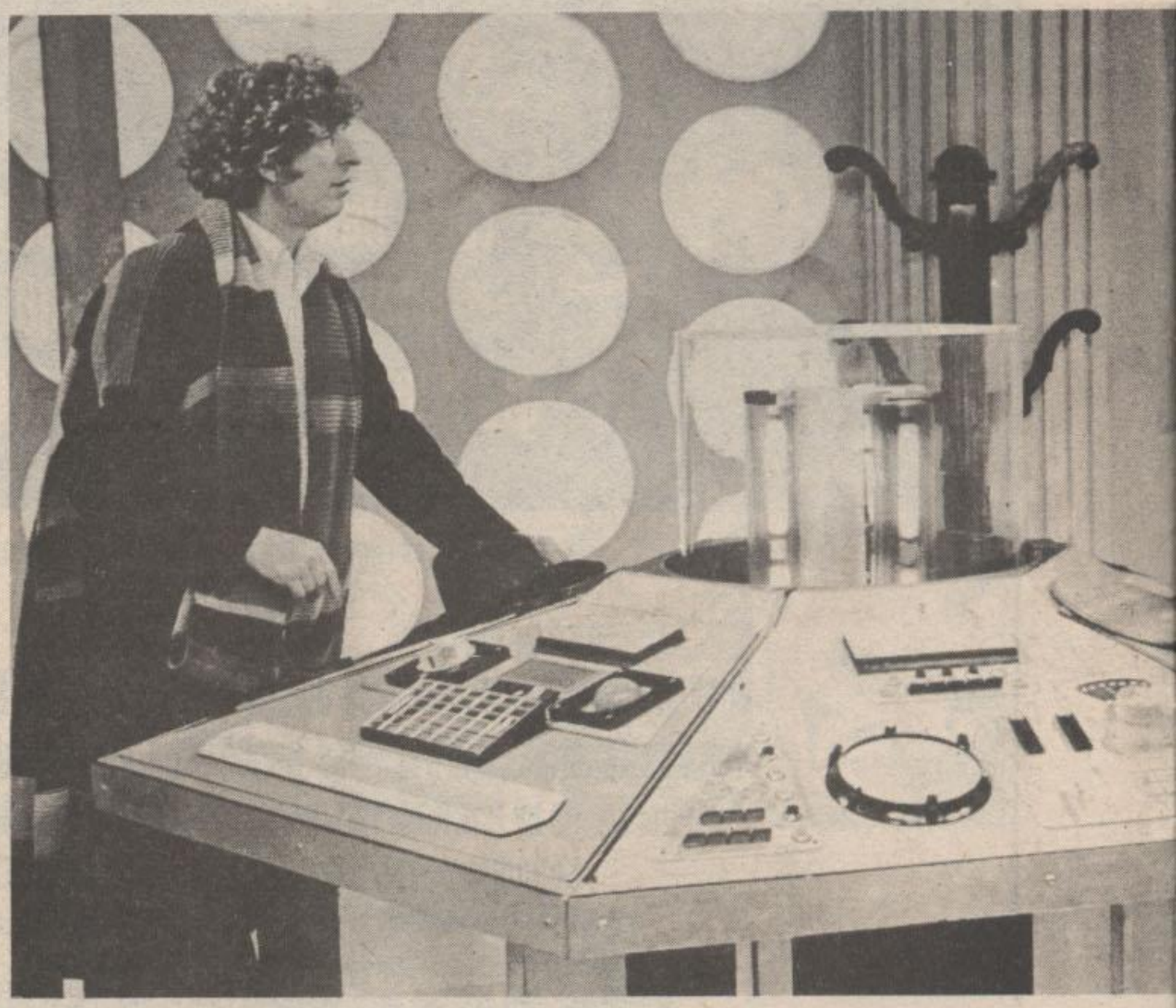
In the Space/Time vortex the TARDIS too is affected by the scan. The Doctor, dragged from his repairs on the damaged K-9, is forced to land on Earth in the hope of preventing the Scanner's operation. He knows that prolonged use of the device will ultimately cause a massive implosion of energy.

The next morning Adam finds the body of the dead hiker in the supposedly haunted woods. He rushes to tell the others but is disuaded from going to the police by Fendelman who points out that a scandal might ruin their experiments. Motioning Stael to one side, Fendelman instructs him to conduct a post-mortem on the body and orders that a security team be called in.

The TARDIS materialises in a field. Searching for the location of the Time Scanner, the Doctor and Leela come upon Ted Moss, a local villager, who tells them of the eerie "goings-on" at the Priory. The Doctor senses he is close to his target. Meanwhile, in Fendelman's laboratory, Stael is reporting his discoveries. The hiker died from no apparent cause. He had a small blister at the base of the skull but, most astonishing of all, the corpse is now decaying after only twenty-four hours; as if all the energy had been drained from it. Stael is told to dispose of the body, discretely.

The security team arrives and the leader, Mitchell, immediately finds himself in conflict with Adam and with the local "witch", Mrs Tyler, who delivers food and such to the scientists. Adam goes to Fendelman to complain about the Scanner.

As darkness falls, Thea is again entranced by the power in the skull. She enters Fendelman's lab and operates the Time Scanner. The power builds and the skull glows brightly on its pedestal.



Finding guards at the front gate, Leela and the Doctor decide to search for other methods of entry to the Priory. Slipping away from the Doctor, Leela finds a cottage in the woods. But as she opens the door the twin barrels of a shotgun fire at her. The Doctor notices Leela's

WHO ARCHIVES OF THE DAHL

absence but before he can act he hears something moving through the woods towards him. He finds his legs are paralysed and watches helplessly as the monster advances ever nearer . . .

Left: *The Doctor* (Tom Baker) *is concerned over a disruption in the Space/Time Vortex emanating from the Sonic Scanner on Earth.* Right: *Leela* (Louise Jameson) *and The Doctor investigate the strange happenings at the Priory.*

EPISODE TWO

By a gigantic effort of will, the Doctor breaks the creature's mental hold and escapes. Thwarted of its victim the creature slithers towards the Priory and attacks Mitchell.

Adam finds Thea in the Scanner room and slaps her out of her trance just as Mitchell's death screams reach them. They rush to the kitchens where they find the guard's dead body. Thea collapses in shock. The Doctor enters and instructs Adam not to touch Thea. As they watch, her body is enveloped by a golden glow and small, snake-like creatures appear on her for a short time before vanishing. The Doctor recognises them as embryo Fendahleen. But his efforts to enlist an ally in Fendelman prove fruitless and to his chagrin the Doctor finds himself locked up. Producing his sonic screwdriver he sets about freeing himself.

Leela's fast reflexes save her life from Ted Moss's gunfire. Bursting in she overpowers the man but is halted from killing him by the arrival of Jack Tyler whose mother is the owner of the cottage. Ejecting the angry Moss, Tyler listens to Leela's story and confesses his own fears for the safety of his mother; the "witch", now that dark forces seem to be at work in the priory. At that moment Mrs Tyler staggers in and collapses.

Thea is becoming frightened by the strange events. Adam's attempts to ring the police are cut short by the apparent disconnection of the phones which Fendelman professes to know nothing of. None of them are aware of the secret conference going on between Ted Moss and Max Stael in another part of the building. Moss is acknowledging Stael as the leader of "The Coven" and tells him all will be ready soon. The Doctor, who has freed himself, overhears this.

Having told Thea to go to bed, Fendelman shows Adam an X-ray of the skull, depicting a curious five-pointed star on the bone structure. Fendelman describes it as a neural relay for storing power and tells Adam that with the Scanner's help, they will be able to "see" the skull's owner. Further away Thea has decided to try to find the Doctor to get him to help her. She is surprised by Stael who jumps and chloroforms her, pronouncing Thea as "The Chosen One".

Mrs Tyler has been telling Jack and Leela about her encounter with the "being that hungers for souls". Worried, Leela sets off for the Priory to find the Doctor. The object of her search has meantime come upon the room containing the skull. He is about to examine it when, without warning, the glow begins again. The Doctor is compelled to put his hand on the skull, and as he does so, the hum rises to a deafening shriek as the energy is drawn from his body. ►

EPISODE THREE

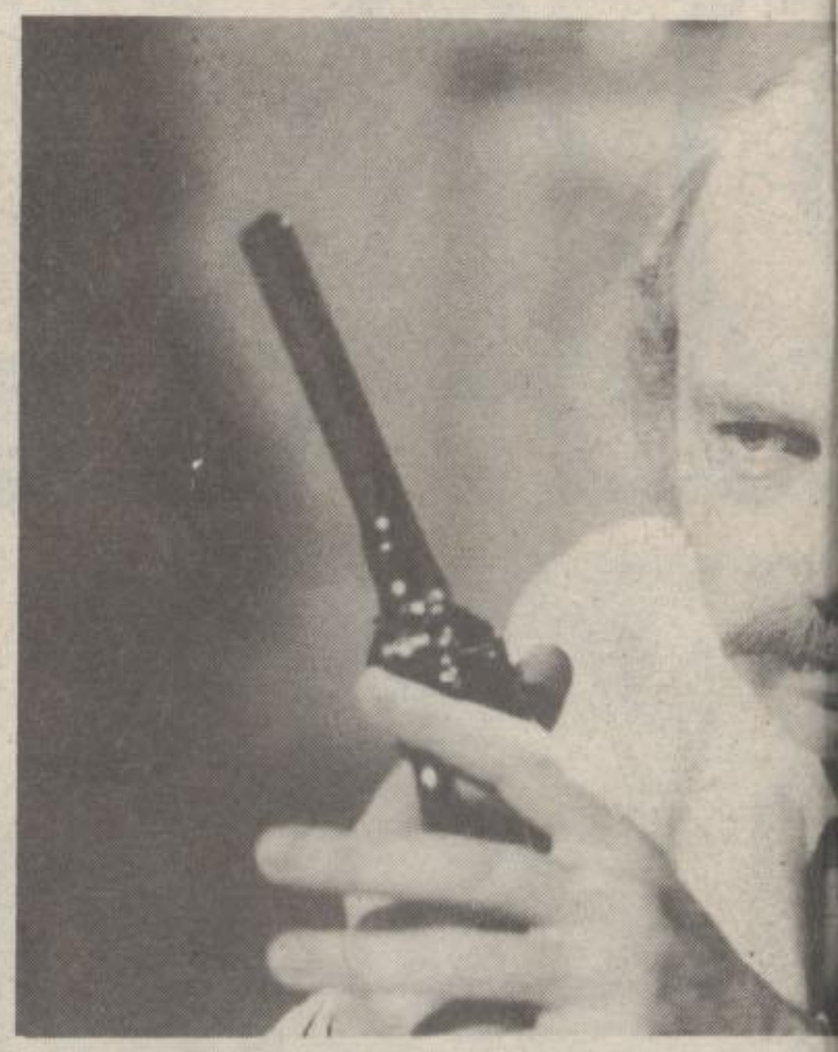
Hearing the Doctor's screams, Leela rushes into the room and saves his life by kicking over his chair – thus breaking contact with the skull. Recovering the Doctor explains that the power within the skull is gathering genetic material to recreate itself as the Fendahl; a creature of awesome power which feeds on life itself. They set off back to the cottage to find the Tylers.

Thea comes to, lying bound in the centre of a five pointed star in the Priory cellars. She is told by Stael that she is to be the medium through which the ancient powers within the building will be focussed. He gives her an injection to make her sleep and then sets off to find Colby and Fendelman.

All the evidence from Mrs Tyler seems to confirm the Doctor's theory about the rebirth of the Fendahl. While Mrs Tyler prepares mystical defences (talismans of salt). Jack is told to watch all arrivals at the Priory. The Doctor and Leela set off in the TARDIS to find the home world of the Fendahl – the so-called fifth planet – but discover the Time Lords have placed the world into a Time-Loop, making it untraceable. They head back to Earth fearing the worst; precious time has been lost.

Stael finds his scientific colleagues at work with the Scanner. He produces a gun and orders them to switch the machine off. This done he herds them into the cellar and binds them to two pillars just as his followers begin to arrive. All are men from the village including Ted Moss. Stael brings the skull to the cellar, having linked it by cable to the Scanner. Fendelman becomes hysterical as he realises the way the Fendahl has "used them all. A single shot from the demented Stael silences his protests for ever . . .

As the power levels begin to rise the Doctor and Leela arrive in the building where they come upon the Tylers who are doing a spot of investigating on their own – armed with a shotgun loaded with salt cartridges. Hearing chanting from the basement the four attempt to move but find their legs are paralysed. Down in the cellar the pentagram is radiating with power. Up above, in the corridors the Fendahleen materialises and slides towards the frozen foursome.



Above: *The alien creature, The Fendahl.* Top right: *Dr Fendelman is played by Dennis Lill.* Below right: *The Doctor* (Tom Baker) *is menaced by the awesome Fendahl.* Far right: *Leela* (Louise Jameson) *prepares to defend herself.*

EPISODE FOUR

The Doctor seizes Jack's gun and empties both cartridges into the monster. Their legs are freed as it dies.

Within the pentagram Thea is transformed into a magnificent yet awesome figure. Humanoid, with hair, skin and robes of gold. Her saucer-like eyes are white and staring. Rising majestically the creature points to one of the eleven disciples who is immediately transformed into a Fendahleen. The Fendahl Core turns and points to another member. He too is transmuted. Stael stares in horror realising he too had been deluded in his actions.

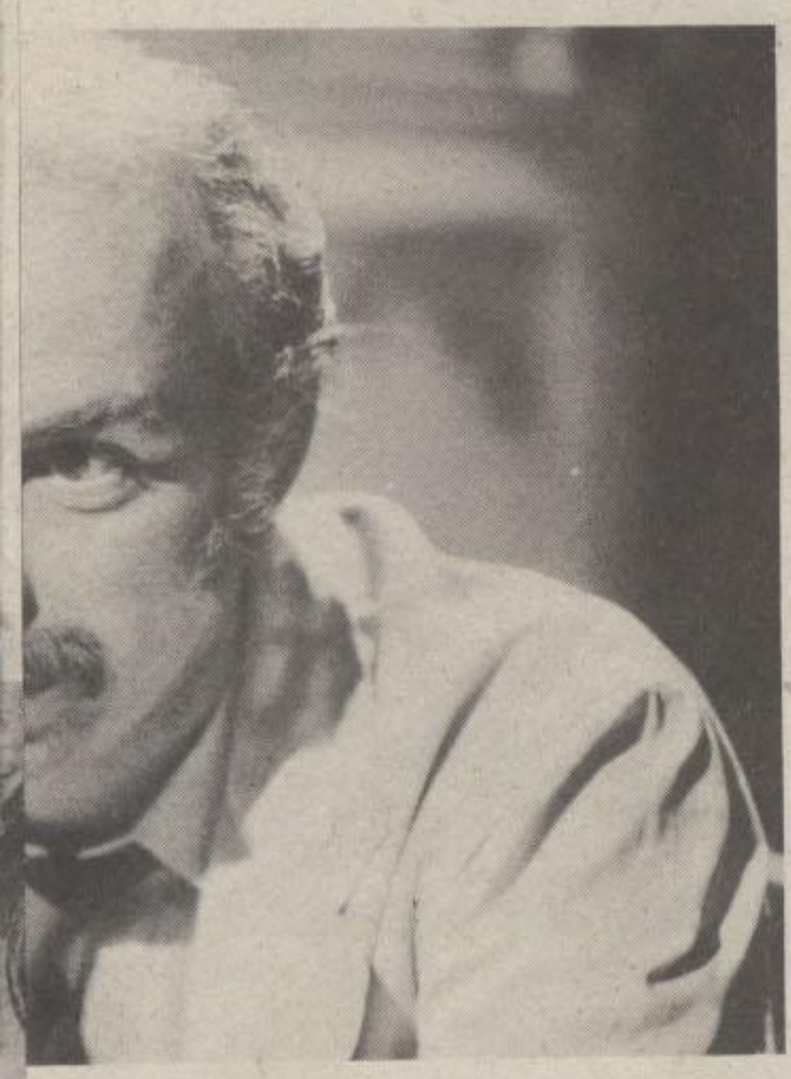
Leela and the Doctor burst into the cellar to find the Core surrounded by Fendahleen. Adam is released and warned not to look upon the eyes of the Core. But for the paralysed Stael it is too late. At his request the Doctor passes him the gun to allow him to take his own life. The Fendahl now comprises the Core and ten of the twelve necessary Fendahleen.

Realising that common salt destroys the Fendahleen, the Doctor plus Adam and Leela, return to the Tylers to renew their arsenal. Switching off the Time Scanner (which is close to cirtical point now) the Doctor tells the others they have one advantage; the Fendahl is not yet "complete" and so cannot begin its cycle of killing. The important thing now is to recover the skull; the source of the problem.

Adam is told his part of the plan. He must operate the scanner for three more minutes to let it reach critical state. After that there will be a three minute gap for everyone to get clear. Armed with flasks and shotguns filled with salt, Jack, Leela and the Doctor fight their way back to the cellar and the latter succeeds in capturing the skull. With its energy source gone the Fendahl is trapped within the Priory.

Rushing from the doomed building, the four only just have time to escape before the massive implosion removes the Priory from the face of the land forever.

His task on Earth over, the Doctor takes Leela back to the TARDIS, the only chore remaining now being to deposit the skull on a planet close to a star about to go nova – a certain way to ensure its final destruction.



LOGOPO

All good things must come to an end for Tom Baker, television's most successful Doctor Who. The end came with the final moment of the story *Logopolis*. And what a curious beast this elusive four parter proved to be.

The nature of the uncertainty lies in the plotlines itself and specifically around the character of The Watcher – the mysterious stranger in white whom we learned was the intermediate stage between the Doctor's regeneration from his fourth to his fifth incarnation. His presence either makes or breaks the structure of the story depending on whether you judge his inclusion to have been a mistake or a brilliant plot device.

Logopolis certainly started on a stunning note and few people would deny episode one held all the ingredients of compulsive viewing television. As the episode unfolded an oppressive aura of impending doom built steadily up and up until the Doctor realised his grand error in believing the Master to be dead on Traken.

A very important establishing scene, I felt, was the Doctor's discussions with Adric in the cloister room which, unlike the interior seen in *The Invasion of Time*, looked like it belonged to the TARDIS. During this scene the Doctor made mention of a gradual entropy creeping through his TARDIS causing the central column on the console – the Time Rotor – to "wheeze like a grampus". It has certainly done enough of that during this season and I would be very interested to know if the inclusion of this reference was meant as a pointer to developments next season. Much has been done these last seven stories to restore the TARDIS to its former glory as a technological wonder of the first order. The interiors have been beautiful all the way through and the only sore point now is that 'valve radio' console.

Nevertheless the rest of the ship performed wonderfully to order in *Logopolis*, particularly when the Doctor and Adric experienced the dimensional anomaly caused by the Master's TARDIS which had them going round and round in ever-darkening interiors pondering if the ship was caught in a kind of infinite regression.

Certainly Tegan Jovanka found the TARDIS baffling the first time she wandered about its copious inside.

The serious-comic exchanges between Tegan and her Aunt Vanessa nicely offset the funereal air of the first episode.

Sadly I found episode two to be considerably weaker in format up to The Doctor's arrival on the planet Logopolis. Realising that, by a ruse, the Master has managed to steal aboard his ship and so could find Logoplis, what does the Doctor advocate? Nothing less than landing the TARDIS beneath the waters of the River Thames, opening the doors, flooding the ship and hoping this drastic measure will "flush the Master out".

Try as I might I could not take this scene seriously.

Fortunately the scenes on Logopolis restored my credibility with the serial, and high praise indeed deserves to go to writer Christopher H. Bidmead for a most ingenious and technically adept extrapolation of the principles of computing. The idea of the whole city being one giant mainframe with the people acting as registers, capable of handling infinitely

OLIS

complex calculations was an admirable concept and was pure delight to anyone with a background in computers and the theory behind them.

"Structure is the essence of matter, and the essence of structure is mathematics" intoned the Monitor as he explained to the Doctor the nature of the work being carried out by the Logopolitans. Apparently, it transpired, the Universe had long ago passed the point of natural heat death but was being kept from dissolution and collapse by the computations of Logopolis. The Logopolitans had formulated a means to make heat available to the system by opening Charged Vacuum Emboitements into other Universes and thus making heat energy available to the Universe's structure once more (more science I'm afraid in the form of the Physics of Thermodynamics).

The CVEs, which had led the Doctor and Romana into the E-Space trilogy earlier in the season, were being maintained by the constant application of Logopolitan maths. Hence when the Master began killing members of the population, he was in effect destroying the computer registers holding the fabric of the Universe together.

In short, what we had here was a case of the Ultimate Threat – a magnificent way to end Tom Baker's era as the Doctor but how does one come up with a greater threat than that for Peter Davison's Doctor to consider being worth tackling. You cannot get much larger than the scope of the whole Universe which is a pretty big entity as Douglas Adams has visually extolled.

Later in the final episode it was the turn of whole star systems to disseminate into oblivion and in particular the Union of Traken. This I found to be a very moving scene and a tribute to the acting talent of Sarah Sutton. Of all the companions seen this season – and there have been quite a few – Sarah Sutton is the one who has impressed me the most. New companions very often spend their early serials clearly acting a part until they become settled into the character they portray. Tegan and Adric are both examples of this to my mind. However, due perhaps to the gradual way in which she was introduced to the series, Nyssa has almost effortlessly slipped into total acceptance by the viewing public. I can only predict a long and successful career for this young actress.

Similar sentiments must go to Anthony Ainley as the new Master. In just two episodes he has proven a very worthy successor to Roger Delgado. So much so that in some scenes shot from certain camera angles I found myself having to look twice to ascertain that it was not Delgado's Master, so skilful had been the make-up job done on him. Like Roger Delgado, Anthony Ainley has a very commanding appearance that does not even require dialogue to put over the strength and image of the character. When Nyssa found him for the first time, bathed in the fiery red glow of the Sun of Logopolis he looked for all the world like the Machiavellian image of The Devil – a supreme force for Evil!

The finale came, as it appropriately should, with the Doctor fighting his oldest, and most dangerous, enemy alone. And, just as Sherlock Holmes faced Moriaty above a raging falls in Germany, so the Doctor met his fate hundreds of feet from ground level battling to thwart the Master's mad scheme to dominate all creation. He succeeded as we expected he should but at a terrible price; plunging to the Earth with a sickening thud. Then, in a truly dazzling array of clips from past serials the Doctor saw his life flashing before his eyes – an old cliche but an absolute highpoint from the point of view of a nostalgia buff, a clan to which I confess being a member.

The regeneration itself was handled with consumate grace and visually was the best change-over since the Hartnell/Troughton transformation at the end of *The Tenth Planet*. Having the new Doctor sit up right at the end was an extra bonus I had not expected although I do hope this does not mean that next season will start with Peter Davison's Doctor fully active. If only from the angle of continuity all the past Doctors have gone through a period of metabolic coma and mental disorientation as the body strains to adjust itself to its new configuration.

On the surface then *Logopolis* was an epic and thoroughly entertaining serial filled with all of the things that go into making the series the legend that it is.

EPISODE GUIDE

THE CHASE (Serial R, 6 episodes)

The Executioners (22 May 1965)
Ian and Vicki are lost somewhere among the sands of the planet Aridius. All night long Barbara and the Doctor have been searching for them despite raging sand-storms, which only subside with the coming of morning. Suddenly the Doctor pulls Barbara behind a dune—not 100 yards away the squat shape of a Dalek is rising out of the sand.

The Death of Time (29 May 1965)
The four travellers race into the ship just ahead of the Daleks. Deadly rays slam the vessel but the TARDIS force field holds, and the ship safely dematerialises. The Dalek commander orders the task force back to their own time ship. The chase is on with the Daleks pledged to annihilate the time travellers.

Flight through Eternity (5 June 1965)
Random landings atop the Empire State Building in New York and aboard the wind-jammer "Marie Celeste" have failed to elude the travellers from the pursuing Daleks. Now the TARDIS is in the Vortex once more. Behind it is the Dalek craft, now just eight minutes relative time apart.

Journey into Terror (12 June 1965)
The Dalek task force is unaware of Vicki's hidden presence aboard the Dalek craft. From her vantage point the girl is able to oversee the Daleks adding the finishing touches to their latest weapon; a robot double of the Doctor programmed to infiltrate and kill at the next landing point.

The Death of Doctor Who (19 June 1965)
The four companions are trapped in a cave with the Daleks rapidly gathering force outside. However, just as the death squad is about to enter, a hidden wall in the cave slides back. Beyond is a large, spherical robot—a Mechanoid—which bids them to enter the lift.

The Planet of Decision (26 June 1965)
Using the Dalek Time ship for one last voyage Ian and Barbara have successfully returned to 1965. Watching them on the Time/Space Visualiser the Doctor and Vicki laugh as they see Ian's consternation at the rise in bus fares during their absence. With a tear in his eye the old man mutters, "I shall miss them . . ."

William Hartnell *(The Doctor),* William Russell *(Ian Chesterton),* Jacqueline Hill *(Barbara Wright),* Maureen O'Brien *(Vicki),* Robert Marsden *(Abraham Lincoln),* Roger Hammond *(Francis Bacon),* Vivienne Bennett *(Queen Elizabeth 1),* Hugh Walters *(William Shakespeare),* Richard Coe *(Television announcer),* Peter Hawkins, David Graham *(Dalek Voices),* Robert Jewell, Kevin Manser, John Scott Martin, Gerald Taylor *(Daleks),* Jack Pitt *(the beast),* John Maxim *(Frankenstein),* Malcolm Rogers *(Count Dracula),* Roselyn de Winter *(Grey Lady),* Edmund Warwick *(The robot Doctor),* Ian Thompson *(Malsan),* Hywel Bennett *(Rynian),* Al Raymond *(Prondyn),* David Graham *(Mechanoid Voice),* Murphy Grumbar *(Mechanoid),* Arne Gordon, *(Guide),* Peter Purves *(Morton Dill),* Dennis Chinnery *(Albert C. Richardson),* David Blake Kelly *(Capt Benjamin Briggs),* Patrick Carter *(Bosun),* Jack Pitt *(Cabin Steward),* Peter Purves *(Steve Taylor),* Derek Ware *(Bus Conductor).* Directed by **Richard Martin,** Teleplay by **Terry Nation,** Script editor **Dennis Spooner,** Designed by **Raymond Cusick** and **John Wood,** Fights arranged by **Pete Diamond,** Produced by **Verity Lambert.**

THE TIME MEDDLER (Serial S, 4 episodes)

The Watcher (3 July 1965)
The TARDIS has deposited the Doctor, Vicki, and their stowaway companion Steven Taylor in Northumbria. The date is 1066. The Doctor has gone to investigate a local monastry. As he explores the cloisters a portcullis slams down trapping him in a dead end. A Monk appears—a monk holding a battery torch from the 20th Century . . .

The Meddling Monk (10 July 1965)
By a combination of daring and cunning Steven and Vicki have managed to gain entry to the Monasty—and found it empty aside from an old record player broadcasting monastic chants. Eventually they locate the cell where the Doctor is being held but when the force open the heavy, oaken door they find the Doctor has vanished.

A Battle of Wits (17 July 1965)
Happy that the mysterious Monk is absent Vicki and Steven are once more searching the building for evidence. In the Monk's own room Vicki finds a heavy-duty cable leading to an opening in the side of a stone sarcophagus. Peering inside she and Steven stand

agape as they look upon the gleaming interior of a TARDIS.

Checkmate *(24 July 1965)*
The Monk has been thwarted by the Doctor's stealing of his dimensional control. He can no longer gain entry to his TARDIS—the interior size having shrunk to match the outside. Further away the Doctor's ship is dematerialising—taking its occupants off on a new journey to a new world.

William Hartnell *(The Doctor),* Maureen O'Brien *(Vicki),* Peter Purves *(Steve Taylor),* Peter Butterworth *(The Meddling Monk),* Alethea Charlton *(Edith),* Peter Russell *(Eldred),* Michael Miller *(Wulnorth),* Michael Guest *(Saxon hunter),* Norman Hartley *(Ulf),* David Anderson *(Sven).* Directed by **Douglas Camfield,** Teleplay by **Dennis Spooner,** Script editor **Donald Tosh,** Designed by **Barry Newberry,** Produced by **Verity Lambert.**

GALAXY FOUR (Serial T, 4 episodes)

Four Hundred Dawns (11 September 1965)
On a strange tarmac-landscaped planet the Doctor and his friends have met the female warrior Drahvins. Their leader, Maaga, is engaged in a cold war with their opponents, the Rills. But, she says, this planet has only fourteen dawns left before it will perish. Back at the TARDIS the Doctor strives to verify this. The apocalypse will happen, but in only two more dawns' time.

Trap of Steel (18 September 1965)
Stealthily avoiding the patrolling Chumbley robots the Doctor and Vicki have managed to infiltrate the Rill ship. Exploring the inside the Doctor is professing his admiration for the design when a scream from Vicki alerts him. From behind a frosted glass partition they are being watched by a half-pig, half-seal creature.

Air Lock (25 September 1965)
Steven has made his bid for freedom but, seeing an approaching Chumbley in the distance he dodges back into the air-lock of the Drahvin ship. Maaga tells him to surrender and when he refuses she switches on the air-lock decompression system—slowly draining the compartment of its remaining air. Steven gasps for breath.

The Exploding Planet (2 Ocotober 1965)
With power drawn from the TARDIS the Rills have managed to lift off in their craft leaving the evil Drahvins to perish as the planet dies. Safe inside the TARDIS the Doctor and company are idly glancing at the scanner image of another planet. Down on that jungle world stumbles a wide-eyed, space uniformed man dementedly intoning, "I must kill, I must kill . . ."

William Hartnell *(The Doctor),* Maureen O'Brien *(Vicki),* Peter Purves *(Steve),* Stephanie Bidmead *(Maaga),* Marina Martin *(Drahvin One),* Susanna Campbell *(Drahvin Two),* Lyn Ashley *(Drahvin Three),* Jimmy Kaye, William Shearer, Angelo Muscat *(Chumbley operators),* Robert Cartland *(Rill Voice),* Barry Jackson *(Garvey).*
Directed by **Derek Martinus,** Teleplay by **William Emms,** Designed by **Richard Hunt,** Produced by **Verity Lambert.**

MISSION TO THE UNKNOWN (1 episode, 9 October 1965)

Marc Cory—space agent—has had to shoot his two friends, Garvey and Lowery, when they become infected by the Varga plants. He is desperately recording a taped message to warn the Universe of the danger it faces when the Daleks find him. They exterminate him but overlook the tape. The Dalek Master Plan is underway and the Daleks sense their final victory is near.

Edward de Souza *(Marc Cory),* Robert Cartland *(Malpha),* Jeremy Young *(Gordon Lowery),* Robert Jewell, Kevin Manser, Gerald Taylor, John Scott Martin *(Daleks),* Peter Hawkins, David Graham *(Dalek voices).*
Directed by **Derek Martinus,** Teleplay by **Terry Nation,** Script editor **Donald Tosh,** Designed by **Raymond Cusick,** Produced by **Verity Lambert.**

THE MYTH MAKERS (Serial U, 4 episodes)

Temple of Secrets (16 October 1965)
The Doctor has become enmeshed in the intrigues of the Trojan War. He is hailed as Zeus by Achilles but the hostile Odysseus is more sceptical and sends his mute servant, Cyclops, to discover the truth about the wooden temple (the TARDIS). But the Trojans have seized the ship and it no longer rests on the plains . . .

Small Prophet, Quick Return (23 October 1965)
Vicki has won a reprieve for herself in the court of King Priam by becoming named as a prophetess, much to the anger of Cassandra. But when Steven is brought in as a prisoner, and becomes evident the two know one another, Cassandra accuses Vicki of being a Greek spy and demands her immediate execution.

Death of a Spy (30 October 1965)
Unaware the Doctor, Odysseus and a group of handpicked soldiers are inside the giant wooden horse, the effigy is being dragged across the plains by the jubilant Trojans. Only Cassandra can see the woe it will bring. Priam tells her it is too late to stop the horse. He has given orders for it to brought into the city.

Horse of Destruction (6 November 1965)
Troy is no more and Vicki has left the Doctor to begin a new life with the Trojan Prince Troilus. The TARDIS has left the razed city with a wounded Steven being tended by Cassandra's handmaiden, Katerina. Worried about possible infection the Doctor is desperate to seek a safe landing point. But where, he ponders, where?

William Hartnell *(The Doctor),* Maureen O'Brien *(Vicki),* Peter Purves *(Steve),* Cavan Kendall *(Achilles),* Alan Haywood *(Hector),* Ivor Salter *(Odysseus),* Francis de Wolff *(Agamemnon),* Jack Melford *(Menelaus),* Tutte Lemkow *(Cyclops),* Max Adrian *(Priam),* Barie Ingham *(Paris),* James Lynn *(Troilus).*
Directed by **Michael Leeston-Smith,** Teleplay by **Donald Cotton,** Designed by **John Wood,** Incidental music by **Humphrey Searle,** Produced by **Verity Lambert.**

PHOTO-FILE NO.4 SARAH SUTTON

CHARACTER: NYSSA
BORN: 1961
YEARS: 1981-
MAJOR STAR APPEARANCES: **Winnie the Pooh** (three seasons playing Baby Roo).
MAJOR TV APPEARANCES: **Alice Through the Looking Glass** (as Alice), **Oil Strike North, Late Call, Westway, The Moon Stallion, Multi-Coloured Swap Shop.**

SPECIAL MENTION: With declared interests in dancing, painting and travelling it is difficult to imagine how Sarah Sutton ever elected to enter the acting business, which can make more demands on a person's free time than many other careers.

Yet, acting has been the profession of this very talented actress since the age of nine when she played Baby Roo at the Phoenix Theatre for three seasons. Since then she has made many appearances on television and in radio plays but possibly her most famous role, pre-**Doctor Who,** was as the blind girl Diana in BBC TV's children's serial **The Moon Stallion,** written by the creator of the Ice Warriors, the late Brian Hayles.

For that role Sarah had to learn very carefully the eye movements of someone who is blind, or, more specifically, the lack of eye movements. To achieve this discipline Sarah was instructed by a genuinely blind woman and the two have remained friends since.

The role of Nyssa came Sarah's way when **Doctor Who** producer John Nathan-Turner decided he wanted a fourth traveller aboard the TARDIS along with the Doctor, Adric and Tegan. Although Janet Fielding was not introduced as Tegan until Logopolis she was cast before Sarah.

Nyssa is a radical departure from the conventional mould of **Doctor Who** companions in that she has not joined the travels of the Doctor 'for the fun of it'. With her father, Tremas, now housing the soul of the evil Master, Nyssa is travelling with the Doctor in the desperate hope of seeing her father back as he once was. Yet even if this can be achieved what future beckons Nyssa now that her home world of Traken has been decimated by the Master's handiwork?

A tragic situation for so sensitive a young Traken-ite. For although she is intelligent and of noble birth Nyssa comes from a planet that knew no evil before the coming of the Melkur/Master—and death for her is not a subject to be taken lightly.

In styling Nyssa's costume, the designer wanted to reflect the gentle innocence of her character and the end result was, as Sarah describes it, rather like something out of **A Midsummer Night's Dream.** This was fine for *The Keeper of Traken* which was all filmed in the studio under hot lights. It was quite another case when, for *Logopolis,* the cast had to perform on location during a cold spell. On that day Sarah found out what it was like to be a genuine blue-blood . . . ●

DR WHO MONTHLY INTERVIEW with

PETER GRIMWADE

Jeremy Bentham talks to the director who has enjoyed a long association with Doctor Who from Spearhead from Space to Logopolis.

The director as a superstar was an image carefully manufactured during the closing years of the 1960s. Almost overnight, it seemed, film posters moved away from promoting the names of the starring artists, billing instead the name of the director. Stanley Kubrick, Ken Russell and, latterly, George Lucas are all good examples of this. But while it has been happening in the cinema the job of the television director has still tended to go on more or less unlauded even to this day.

Many people today still experience difficulty in differentiating between a show's producer and its director and it was with the aim of clarifying this picture that I spoke with one of the more prominent **Doctor Who** directors of recent vintage, Peter Grimwade.

In describing what goes into the job of directing a programme like **Doctor Who** Peter Grimwade first started off by telling of his early involvements with the series.

"The very first **Doctor Who** story I worked on was the premiere Jon Pertwee one *Spearhead From Space*. I was a production assistant then and one was working for the BBC full time, as opposed to now where I am basically freelance as a director."

I asked Grimwade about the job of the production assistant (PA) on a programme and how it related to the work done by the director. He described the PA as being a director's assistant but went on to qualify some of the special duties.

"The production assistant on a show is responsible for finding all the locations. The director has the idea about what type of exterior location he will want but it is the PA's job to actually go out and find suitable places. It is the most creative of the PA's tasks because one is actually seeing first-hand what the director is likely to want and what the script atmospherically calls for.

"Finding suitable locations is partly experience and partly common sense but a lot of it is instinct – knowing where to go and relating it to the logistics of the production. For instance if one has several locations, as called for by the script, they have to be within reasonable reach of one another if only on the grounds of cost. The PA is the one who goes charging out to look at places, taking a few Polaroid snaps and then presenting the possibilities to the director. He, in turn, will either say 'Yes, I like the look of that, and that' or else may say 'None of these will possibly work for what I have in mind, go out and find me something else'. The PA also has to work out how to get the film unit to the location and with **Doctor Who** it is usually further complicated by needing to have the costume, visual effects and make-up teams down there as well."

Having mentioned the PA and the director, I asked Peter Grimwade who else was involved on the controlling side of a production to which he replied by outlining the jobs of the principal staff.

"The actual job of making one programme – or in **Doctor Who**'s case one serial of so many episodes – is done by four people. There is the director and his immediate assistant who was called the PA in my time. Then there is the assistant floor manager (the A.F.M.) who is also an assistant director looking after rehearsals and the props. Finally there is the production assistant who acts as a secretary; doing all the paperwork for the group but acting specifically as the director's personal assistant. He, or she, is also responsible for continuity on location and for calling the shots up in the gallery on studio recording days."

Looking through the current listings of production credits which appear at the end of a programme I could not help but notice that some of the job titles were different. When I asked about this Peter Grimwade nodded and explained the philosophy behind this.

"The BBC has recently changed its job titles to come more in line with ITV and what used to be called the production assistant is now the production manager – he is the one that does all the field work. The old job of production unit manager is now the production associate – he is the one that stays behind at the BBC and is responsible for working out the various costings for a programme."

Having spoken about the PA's role on the location side of a production I asked about the other major aspect, the studio sessions. What does a PA do on those days?

"In the studios the PA is the one who is in charge of the actual floor, liasing between the

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artists and the director up in the control box. The older directors who were brought up in the days of live television when you had to be upstairs all the time, tend to direct scenes from the control room using headphone "talkback" with the floor manager, while the younger directors usually spend more time on the studio floor itself. The PA's role is virtually that of a director's understudy and everything that the director does involves one to some degree in the interpretation of it. So one is learning all the time and really, some of the directors working at the BBC now started out as being production assistants. I personally began as a film editor before crossing over to the drama department."

Were there any other areas that involved the PA, I then asked?

"He tends to be involved in the casting for a given production although this tends to depend on the nature of the particular director who is doing the show. Generally it is very much of a family thing with the office containing the four people together – director, PA, AFM and assistant – acting as a team. Ideas get bandied around with somebody recommending a name for a particualr part which is either taken up or criticised by the other three. In the end it is the director who commits himself to selecting the cast, with the producer's approval naturally."

From talking in general terms we moved on to discussing the specific stories in which Peter Grimwade was involved as a PA starting with, as mentioned earlier, *Spearhead From Space*. I had heard rumours that there had been severe problems with that story. Were any of these true?

"That story was very nearly abandoned. It was the first colour **Doctor Who** and at the time there was a dispute in the Television Centre to do with the lighting technicians and so we lost our studios for that story. We had done a week's filming – that is proper filming and not electronic video-taping – and a lot of money had been spent on the serial already. The producer, Derrick Sherwin, said to us that there were two alternatives. Either we wrote the story off and maybe did it later in the season with all the associated problems of recasting and such, or, we did the whole thing on film and on location. I think we had eight days to find all our matching interiors to go with the exteriors we had already shot."

"My brief from *[The Daemons]* was to find a suitable venue for the archeological dig, a village with a church, a group of Morris dancers and a village green suitable for landing a helicopter.

Nevertheless *Spearhead From Space* was completed in time and the finished product did look very glossy. A similar gloss was also observable on the next story that Peter Grimwade worked on, *The Daemons*.

"My brief for that one was to find a suitable venue for the archaeological dig, a village with a church, a group of Morris Dancers – whom I eventually tracked down in Oxford – and a village green suitable for landing a helicopter. This was in the days when a **Doctor Who** production could afford to use a helicopter, before the fuel crisis."

In describing *The Daemons* in detail Peter Grimwade recalled one solution to a problem which had to do with the blowing up of the helicopter when it supposedly crashed into the Heat Barrier in episode three.

"For the scene where it was intended to blow up visual effects people had designed a device which was hung from the fuselage to make a flash and a bang when the chopper reached, say, 500 feet in the air. This didn't work and neither did any other visual effects tricks, so in the end we bought the rights to use a small section from a James Bond film. And it worked very well – nobody noticed."

Another problem which had to be handled on *The Daemons* was the multi-camera work. At that time, Peter Grimwade explained, the people at the Ealing studios – which is the BBC's film studio premises – were bidding to combat the increasing use of outside broadcast video cameras which are technically two breeds apart. The director for that story, Chrsitopher Barry, was told that the film crews could do multi-camera work on location and make it look as effective as the studio scenes which have five cameras for any one show. So for the exteriors there were no less than three film cameras whirring away and so on some scenes it was very difficult for the director to co-ordi-

Above left: *The gargoyle Bok* (Stanley Mason) *from the story* The Daemons. Below left: *The head of the Morris dancers, Bert* (Don McKillop) *from the same story*. Right: *The Doctor* (Jon Pertwee) *in a scene from* Spearhead from Space. Far right: *Director Peter Grimwade.*

nate all their movements. Firstly, because there is no headphone communication system on location, and secondly, the cameras do not have monitors attached thus making it impossible to see what each camera was getting. As an experiment, commented Peter Grimwade, it was not thought hugely successful and so was never tried again.

Peter Grimwade's next story after *The Daemons* was the Tom Baker debut story *Robot* which was notable in that it featured a new process for shooting location scenes.

"We had the new lightweight outside broadcast video cameras available which meant we didn't get the jump in grain quality when film and video material is intermixed. Strangely *Robot* too was plagued by industrial problems both on location and in the studios. The director, Chris Barry again I think, had to put in for an extra day on location because of trouble while putting up the location scenery. I seem to remember the studio work too was affected by scenery problems."

For the next season Peter Grimwade worked on the well-remembered Egyptian story *Pyramids of Mars* where, as the PA, he was asked to find suitable locations for the priory. A curious coincidence happened in the finding of the house that was eventually used.

"We were driving around districts looking for a location and we stopped in at a pub for lunch, and literally by chatting up the locals, starting with landlord, we were eventually led to Mick Jagger's house, "Stargroves". And funnily enough that house, we later discovered, was built by the same person who had worked on Lord Caernarvon's home "Highclere". Lord Caernarvon being, of course, the man who unearthed the tomb of Tutankhamen."

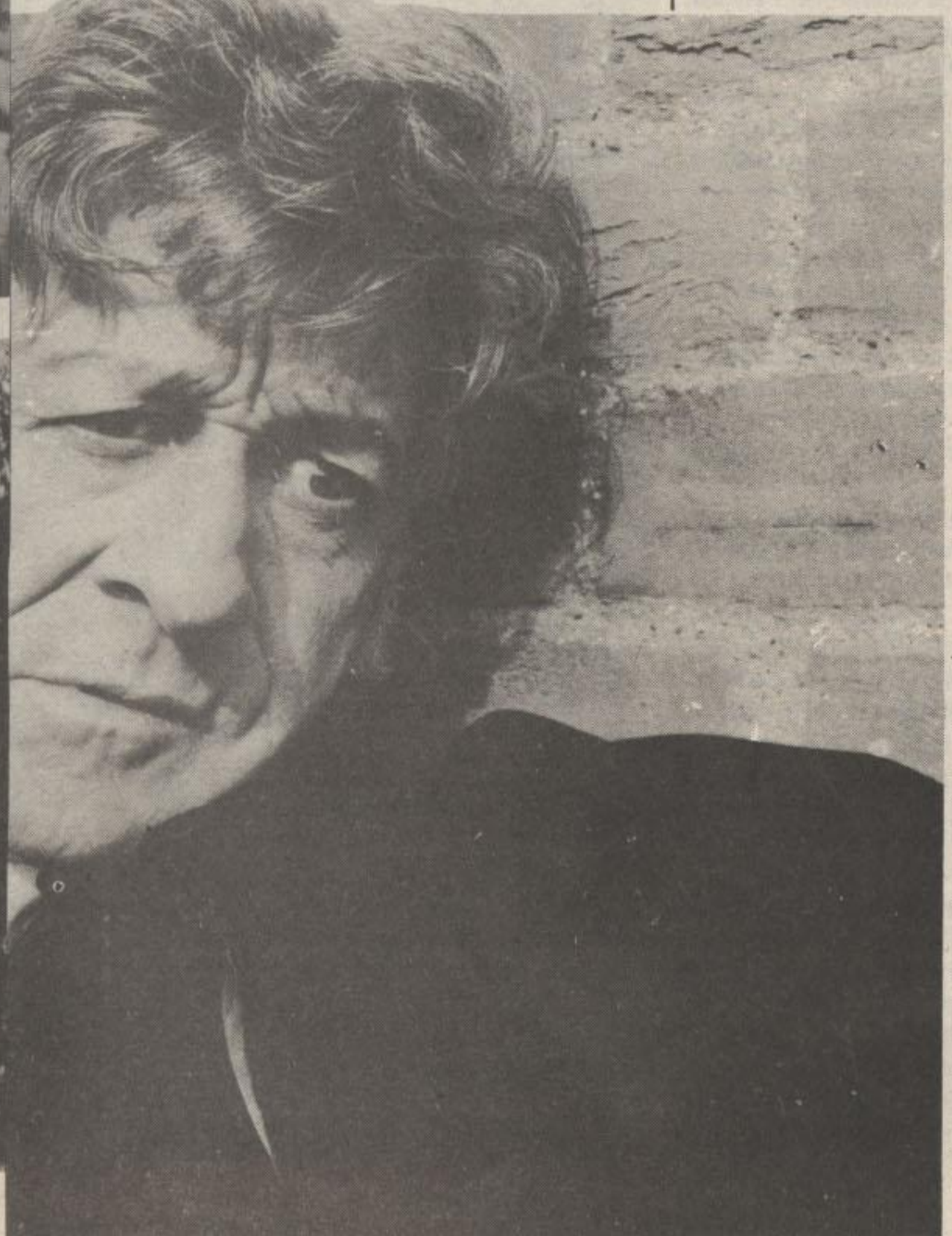
The above tale made the work of the PA sound very glamourous and attractive, an image Peter Grimwade rapidly modified as he went on to discuss one of the facets of his involvement with the Chris Boucher story *The Robots of Death*. The story featured a lot of model work which Peter described as being rather "soul destroying" for anyone working on those scenes who was not a visual effects specialist. For most of the day the PA is overseeing virtually frame by frame shooting with a great deal of setting-up and repositioning having to be done between takes. With no actors involved in these scenes there is little the PA can do to positively aid the production of these scenes. Was it then, I wondered, that Peter Grimwade had considered the move into the field of directing? If so, how does one become a television director?

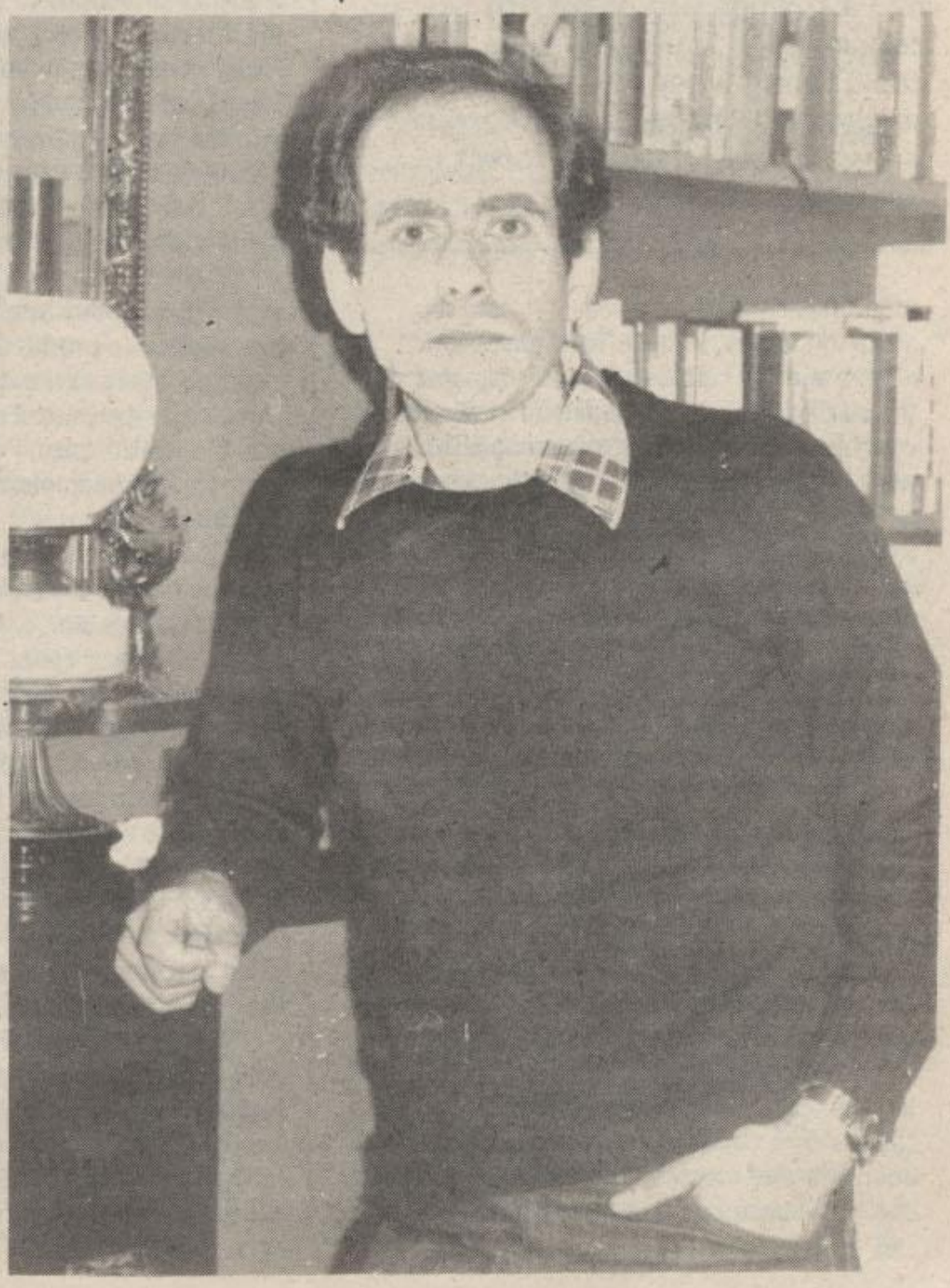
"Essentially, *[as a director]* you are on your own, rather like an actor, writing begging letters to producers or hiring an agent – if you can afford the ten percent commission."

"Around the time of my last story as PA – *Horror of Fang Rock* – I did a director's course at the BBC which is an internally run series of lectures and practical excercises which train you in the mechanics of directing. But the main thing is that it allows you actually to direct both on film and in the studio with a small budget, actors and full technical resources. There are few staff directors at the BBC now so what you tend to do is go freelance after the course and then virtually make a nuisance of yourself to get hired to do a production. Essentially you are on your own, rather like an actor, writing begging letters to producers or hiring an agent – if you can afford the ten percent commission. I was offered a chance to direct one of the episodes of *The Omega Factor* – with Louise Jameson – which took me to Scotland, and not long afterwards I was approached by John Nathan-Turner, whom I'd known as a production unit manager on **Doctor Who**, and was asked to direct *Full Circle*."

In an earlier interview with writer Terrance Dicks **(Doctor Who Monthly 48)** emphasis had been placed on the importance of having a set of rehearsal scripts ready for the "Director Joining Date". Once those had been compiled the writer's involvement with a serial was more or less over and the director could take over. I asked Peter Grimwade what happens when the director comes onto the project.

"When you join such a production you, as the director, are given about nine weeks or so to set it up before you go into the studio. I joined at the beginning of June 1980 and the studio work was done starting at the end of July. At the beginning you meet the producer and you're given your office and told who the





other three are on your team. Hopefully you get a good chemistry by having a good team to work with. The rehearsal scripts are handed to you and the first job is to go away and read them."

Rehearsal scripts have only the actors' dialogue plus the sequence of dramatic effects, using only the right hand half of the page. The director's instructions and notes on camera and microphone positionings will go into the left hand half to form the finished camera script that will be used in the studio. In most cases the scripts, as submitted by the writer, are modified (see Terrance Dicks interview in **Doctor Who 48**) as points emerge from discussions between the director and other people involved on the production. What can influence these changes and modifications, I asked Peter Grimwade.

"There are many immediate considerations that have to be taken into account, like costumes, locations, incidental music, special effects and casting – which is virtually the first thing you have to think about. One of the problems with **Doctor Who** is that many of the costumes have to be specially made so the costume department needs to have a list of the actors quite quickly if they are to get the costumes ready on time for the location work.

"You send copies of the scripts out to the other departments involved – wardrobe, make-up, design, visual effects, electronic effects and the various technical managers in the studios. The design department allocates a designer to you for the programme although with **Doctor Who**, as it is a slightly specialist programme, it does attract young designers keen to work on the show. The designer is the most important link between the director's visualisation of the script and the actual finished product and you have to spend a lot of time in discussion working out details of how a certain set will be 'seen' by the camera and what special requirements will be needed."

From Peter Grimwade's comments it became quickly apparent that the key note of the set-up period was one of communication – constant involvement with people on the various aspects of the production. In most instances this took the form of meetings, and for very good reason . . .

"For *Full Circle* the first planning meeting, as on any show, was a who-does-what effort. As an example, take the Marshmen. Amy Roberts, the costume designer, had done one sketch, John Brace of visual effects had done another, and make-up too had also produced a sketch, and picking the final design was purely a case of the best sketch winning, in this case Amy's was the one chosen because I felt her design gave me the visualisation of the Marshmen I had imagined from reading the script."

"The huge coloured lights taken on location *[with Full Circle]*, which made Alzarius seem as though it had a strange sun, were not conceived at an early stage. That came along when the cameraman suggested lighting the foreground as we were setting up the forest scenes."

There are many technical issues to be solved as well posed by the script and Peter Grimwade illustrated one of them by talking about the scene in episode one where an invisible force drags Decider Draith into the lake. Here a few words of prose have to be translated into a sequence of actions to be determined between the director and his team. In the end it was the visual effects team who devised the solution to have a line attached to the actor and drag him into the water that way. Then, due to the possible risk factor involved in such a stunt, it was the director's responsibility to hire a double to do this scene.

Of course it is not just the director who has all the ideas about interpreting the script. As shown above a production works best when ideas are freely exchanged with the director standing in the central position as the co-ordinating authority. Peter Grimwade gave some further examples of how this worked on *Full Circle*.

"The huge coloured lights taken on location, which made Alzarius seem as though it had a strange sun, were not conceived at an early stage. That came along when the cameraman suggested lighting the foreground as we were setting up the forest scenes. I was a little suspicious of this as I thought it could easily have ended up looking like **Top of the Pops** and would draw attention to itself. But the cameraman said it had worked well on an episode of **Blake's 7** so I talked to David Maloney – the producer *[at the time]* – and looked at the video cassette and agreed it looked okay. So we took up the suggestion."

"It worked especially well after the designer, a very talented girl called Janet Budden, had made the set look even more exotic by dabbing powder paint all over the foliage and trees. It kicked back off the lights and gave a very garish feel to the set. The only

Above: *A scene from the highly popular story* Robots of Death. Above right: *Peter Grimwade's final* **Doctor Who** *tale as a production assistant was* The Horror of Fang Rock. Right: *A portrait of the Doctor* (Tom Baker) *as he appeared in* Full Circle.

problem was the stuff got everywhere and we were continually having to clear it up because the park we filmed in was National Trust property. I was also keen we should have a flight of exotic birds for one scene and we solved that cheaply by simply having Janet paint some ordinary homing pigeons peculiar colours using this non-toxic powder."

The finished effort on the television screens certainly looked visually stunning but was it all BBC expertise or did Mother Nature help out as well?

"Luck played a part," agreed Peter Grimwade. "We were very fortunate on *Full Circle* to have such marvellous weather for the week on location, especially for the scene of the Marshmen coming out of the lake where the evening Sun was behind the actors and streaming onto the water which made the scene look very impressive, I thought."

Peter Grimwade's most recent story to date for **Doctor Who** was the Tom Baker finale *Logopolis*, a very special serial as it relied very heavily on visual means to accomplish its aims, particularly for the last episode. The Watcher, for example, was an intermediate stage between the Baker and Davison Doctors but nowhere in the script was mention given of how this being had come to be present in the story. Peter Grimwade talked to the writer, Christopher H. Bidmead, who gave him the explanation of events being so cataclysmic that the very nature of them had summoned him into existence. This was fine except that Christopher H. Bidmead did not want this explanation given in the serial and so it was the director's task to find some way of making it visually apparent as to why he was there. In the end this was skillfully accomplished by blending the talents of the camera crews and the incidental music composer.

Other sequences in the last episode also needed very close harmony between the director and designer Malcolm Thornton. One of them was the regeneration.

"The producer wanted a good transformation which would show the full changeover from Tom Baker to Peter Davison and so not make it necessary to repeat the scene for the first story of the next season. On *Robot* we had to edit in a shot from *Planet of the Spiders* which had been recorded by another director. It was intended that *Logopolis* should show the full change."

A second, and more difficult problem, was the fall from the gantry. In the script the Doctor climbs along the tower catwalk and then falls off having pulled the all-important cable loose. So to find a way in which this could be shown convincingly on screen Peter Grimwade and the designer went up to Jodrell Bank in Cheshire to look over the gantry mechanisms. There they discovered that the dish could be turned through a very wide circle – the staff have to do this whenever snow forms on the reflector surface. So from watching this in action the pair were able to return to London with a clearer idea on how the scene should be mapped out. Live action, models and CSO were all incorporated within the final sequence as seen on television.

"I will be directing again for the next season. I'm doing the third story.

I think *[Peter Davison]* is an inspired choice to play the Doctor and I'm hoping we get a really good story at the end of it."

I closed the interview by asking Peter Grimwade about any future work he will be doing for **Doctor Who**.

"I will be directing again for the next season. I'm doing the third story .
I'm looking foward to it immensely because I will be working with Peter Davison again – previously I had been involved with some episodes of **All Creatures Great and Small**. I think he is an inspired choice to play the Doctor and I'm hoping we'll get a really good story at the end of it." ●

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DOCTOR WHO EXHIBITION

AS FAR BACK AS ISSUE 26 OF *DOCTOR WHO MONTHLY*, WE GAVE YOU THE FIRST COVERAGE OF THE DOCTOR WHO EXHIBITIONS THAT HAVE SPRUNG UP AROUND THE COUNTRY. LAST YEAR THE BLACKPOOL EXHIBITION HAD FEATURED SUCH DISPLAYS AS SCAROTH OF THE JAGAROTH, MANDRELS, THE CREATURE

With a hospitality almost that of an annual reunion, the two *Doctor Who* Exhibitions at Longleat House, Wiltshire and along Blackpool's Golden Mile have once again opened their doors for the summer season: beckoning casual passers-by and die-hard fans alike to step across their thresholds into the realm of the imagination.

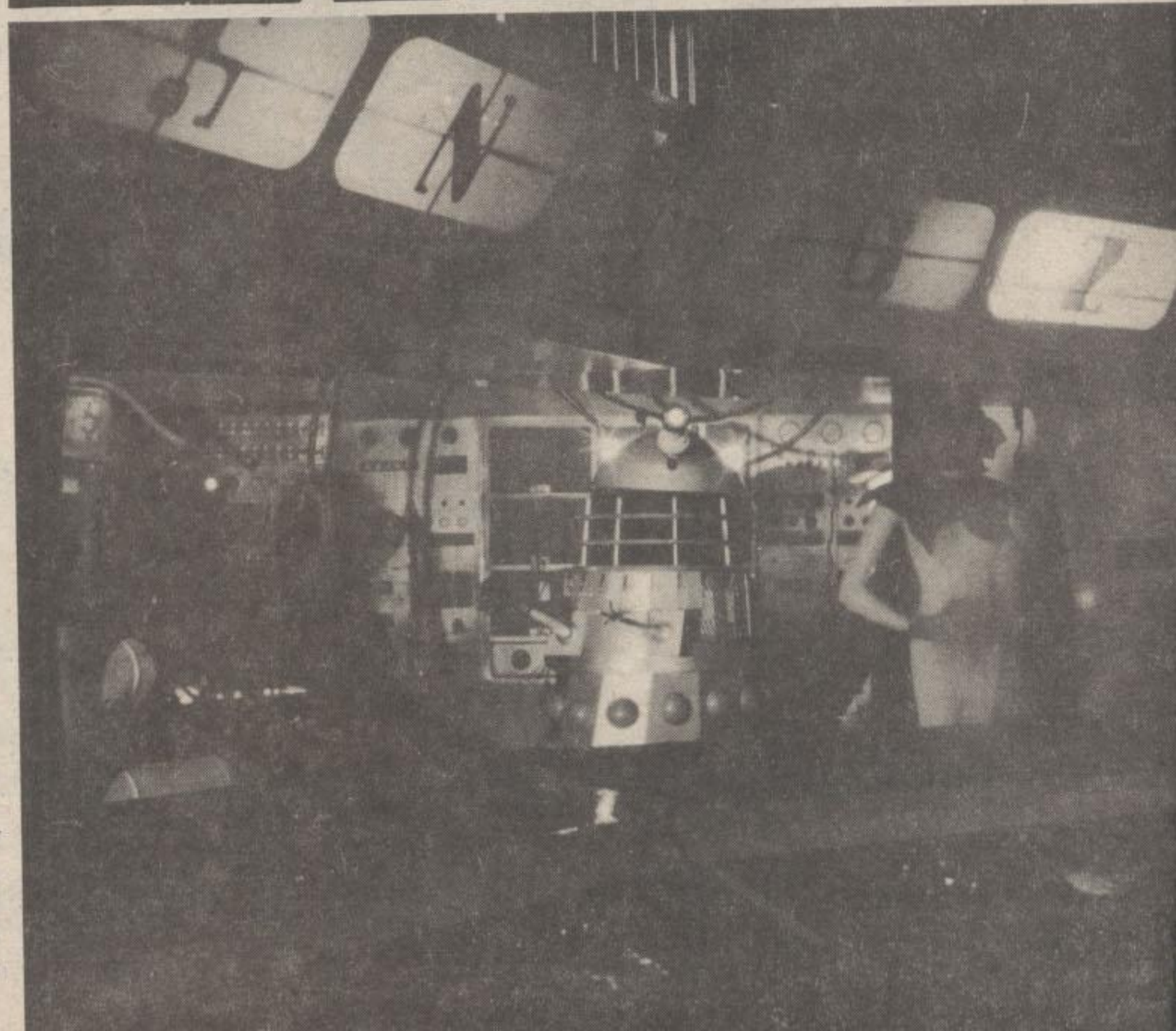
There have been *Doctor Who* Exhibitions around in regular form since the 1973 BBC Special Effects Exhibition at the Science Museum in Kensington, London presented curious visitors with a glimpse of the TARDIS interior, a Dalek and the Draconian Prince amongst others. Only last year Madame Tussauds of London hosted the *Doctor Who Experience* (see **Doctor Who Monthly 48**) and drew eager crowds of sightseers to behold the likes of the Doctor and Romana, The Nimon, a Foamasi and the Sontaran researcher Styre. And it is still there!

The Wiltshire and Blackpool Exhibitions continue to lead the fleet, however, with the major display at Blackpool very much the flagship. Jon Pertwee opened this venue back in 1974 as one of his last official duties as the Doctor.

Set in the eternal shadow of the celebrated Blackpool Tower the TARDIS—shaped gateway and loudspeaker-broadcast **Doctor Who** theme aims to tempt visitors off the sun-lit streets down into the subterranean halls where the myriad wonders of the **Doctor Who** television series can be found.

Due to the logistics of the buiding's construction the layout of the Blackpool Exhibition has followed a basic set formula each year. After descending the steep flight of stairs from ground level the visitor wanders through a set of winding corridors, past glass fronted scenarios of the Doctor's most recent television adventures. A Dalek sentry then greets the wary traveller at the doorway to the main exhibit; a replica of the TARDIS control room complete with circular-patterned walls, display screens and a functioning control console with the Time Rotor periodically rising and falling to indicate the ship in flight. A shorter corridor then directs the traveller past the remaining exhibits to the sales counter wherein is stocked a near complete range of **Doctor Who** merchandise currently available.

The history of the Blackpool Exhibition is almost as colourful as its setting. Opened in the spring of 1974 it is just three summers away now from its tenth anniversary. The main draws to that first season were the models and props from *Invasion of the Dinosaurs*, the royal beast of Peladon, Aggedor and some rather gruesome giant maggots and Metebelis spiders from, respectively, *The Green Death* and *Planet of the Spiders*. This first year was given extensive coverage on the *Look North* section of the magazine programme **Nationwide** and the numbers of visitors



TOP HOLIDAY ATTRACTIONS

FROM THE PIT AND MANY OTHERS.
THE YEAR A FEW CHANGES HAVE BEEN MADE, NOT ONLY TO THE BLACKPOOL EXHIBITION BUT ALSO TO THE LONGLEAT DOCTOR WHO EXHIBITION. *DOCTOR WHO MONTHLY* PRESENTS A SPECIAL FEATURE ON BOTH EVENTS.

which trotted through the darkened passages, facing swirling electronic sounds and flashing lights, more than guaranteed the exhibitions further continuation the year after.

1975 proved to be one of the best years for the Exhibition with the annual switching on of the Blackpool Illuminations being undertaken by no lesser persons than Tom Baker, Ian Marter and Elisabeth Sladen—alias the Doctor, Harry and Sarah. Chauffeured to the podium in *Bessie* and intermittently harrassed by Sontarans and Cybermen the brave trio won through and, before a cheering crowd, threw the switch transforming the Golden Mile into a dazzling display of coloured lights and mobiles.

1976 was no less successful with the Exhibition providing several costumes and float displays for the Blackpool Anniversary Festival procession. Leading again in *Bessie* was the Doctor in the form of Tom Baker dutifully flanked by a Sontaran, a Zygon, a Cyberman and even a UNIT soldier.

Recently the wraps were taken off this year's new crop of exhibits which has been several months in preparation, thanks to the work of Julie Jones among others who have been keen to capture as much of the flavour of the last tv season as possible. All seven stories are comprehensively covered both in Blackpool and Longleat with some old favourites redressed and kept on as a reminder of the show's illustrious past.

Spearheading the new additions is a complete scenario from *The Leisure Hive* featuring two Foamasi reptiles and their unknowing hosts The Argolins. The setting is part of the Tachyon Generator Hall with the generator cabinet itself a central part of the display.

Meglos is well served with two complementary displays. One part depicts the battered old war-horse space craft used by the Gaztak plunderers on their fortune-hunting quests, while in an allied setting the Meglos cactus plays host to several of Tigella's exotic bell plants. This exhibit has been so constructed to allow the plants themselves to move and weave about with an almost Triffid-like feel for authenticity.

Andrew Smith's visually stunning story *Full Circle* has had several of its prime ingredients included not least of which is the very intricate but rather bafflingly constructed, model of the Terradon Starliner. With its strange and very assymetrical design it is one of the most curious models ever to have appeared in **Doctor Who** so now, for the first time, you will have the opportunity to study its outline in far greater detail than was ever possible from its brief appearances on the televised serial.

Part of the Outler's cave has been painstakingly reconstructed and populated with an assortment of the creatures native to the strange world of Alzarius. The Marshmen are there: savage and warlike but with eyes betraying the burning primordial intelligence that lies within, so too are the Marsh Spiders—the intermediate lifeform

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between Riverfruit and Marshman.

Another artifact from the green void of E-Space is the tower from the Terrance Dicks' spine chiller *State of Decay*. With careful scrutiny, the tower's true origin as a spacecraft from Earth can be discerned.

Moving on from that un-named world there are a few props and figures from the most controversial story of last season *Warriors' Gate*. The Gundēn warriors are present, resplendant in their jet black armour as they wait in timeless vigil for the Great Feast of the Tharils. And, putting a spanner in the works, as was ever their penchant, the Privateer slavers are represented by the inclusion of their feared weapon, the M-Z. This piece of hardware has been specially modified for the exhibition such that a control button has been set into the deck surround enabling interested visitors to work the M-Z. Upon activating the control the power dish rotates and then fires off its deadly charge in the form of a flashing strobe light.

The Melkur statue has been incorporated from the delightful story *The Keeper of Traken*. Calcified and unmoving the sinister power of the Melkur is still evident as its baleful eyes flash deep red at all those who would risk death by coming too close.

The final story of the season, *Logopolis*, is depicted by a scenario of the Monitor as he presides over his mathematically precise workers whose existence holds the fate of the Universe in check.

At the time of compiling this article Julie Jones is working to obtain the necessary clearances to be able to show the regeneration scene of the Doctor from Tom Baker into Peter Davison on the continuous loop video monitor which, for the past couple of years, has been playing the Doctor's greeting/farewell to visitors as they pass the sales counter.

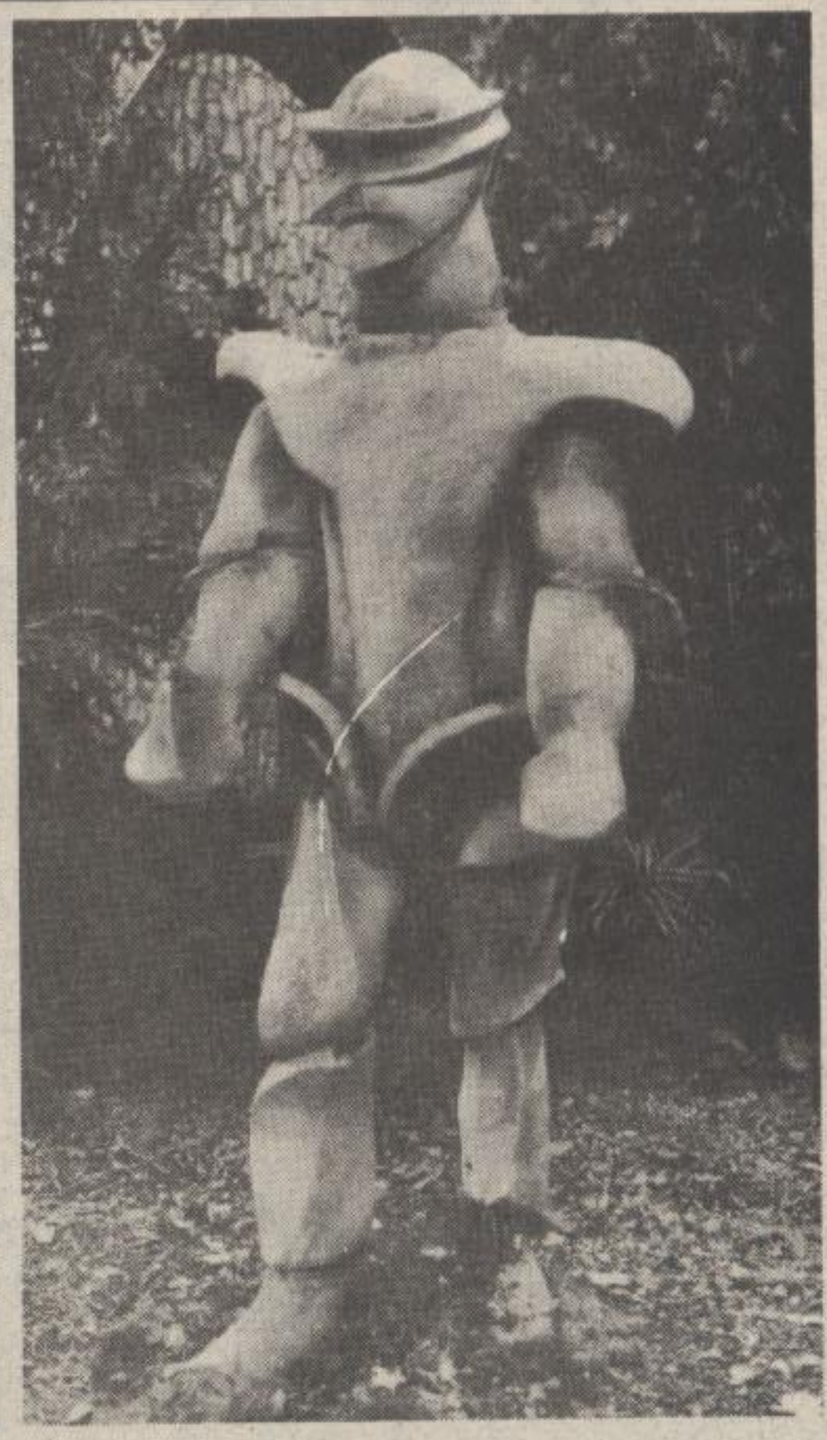
Old favourites have not been forgotten again this year and the main control room scenario of the Daleks, Davros and the Movellans has been retained. The Daleks, fitted onto an ingenious automatic traction system, glide in and out of the ruined bunker from *Destiny of the Daleks* to secure the body of Davros and warn off any straying visitors to the exhibitions. And for the loyal fans of the Doctor's anthropomorphic companion K-9 is still much in evidence as he appears, lights flashing and as precocious as always, onto the set of *The Leisure Hive* and spaceship set of *Meglos*.

A gallery of seasoned campaigners has also been set aside for those hungry for the sight of Cybermen, Zygons and Sontaran troopers, although the guideline worked to this year has been to present as many of the old foes that were seen on the flashback sequence during the last episode of *Logopolis*.

The sales counter itself promises to be its usual Mecca for those keen on collecting momentos of the Doctor's travels. Most of the Target Books range, up to the most recent titles, will be available as will be such items as the **Doctor Who** records, Talking K-9s and Daleks, jigsaws and games.

Among the new items will be the updated T-Shirt depicting the modern "neon-tube" **Doctor Who** logo. The new blue-white scarf (mentioned in **Doctor Who Monthly 50)** will probably be making an appearance as soon it becomes commercially available.

Perhaps best news of all is that the admission price has been maintained at last year's figure of 50p. Open from now until the end of October the Exhibition at Blackpool, and its twin at Longleat (admission 40p), offers what might be the last chance to witness the Tom Baker era in all its glory before the Doctor-Regent, Peter Davison, plants his stamp firmly on the exhibition for the 1982 season. Don't miss it. ●



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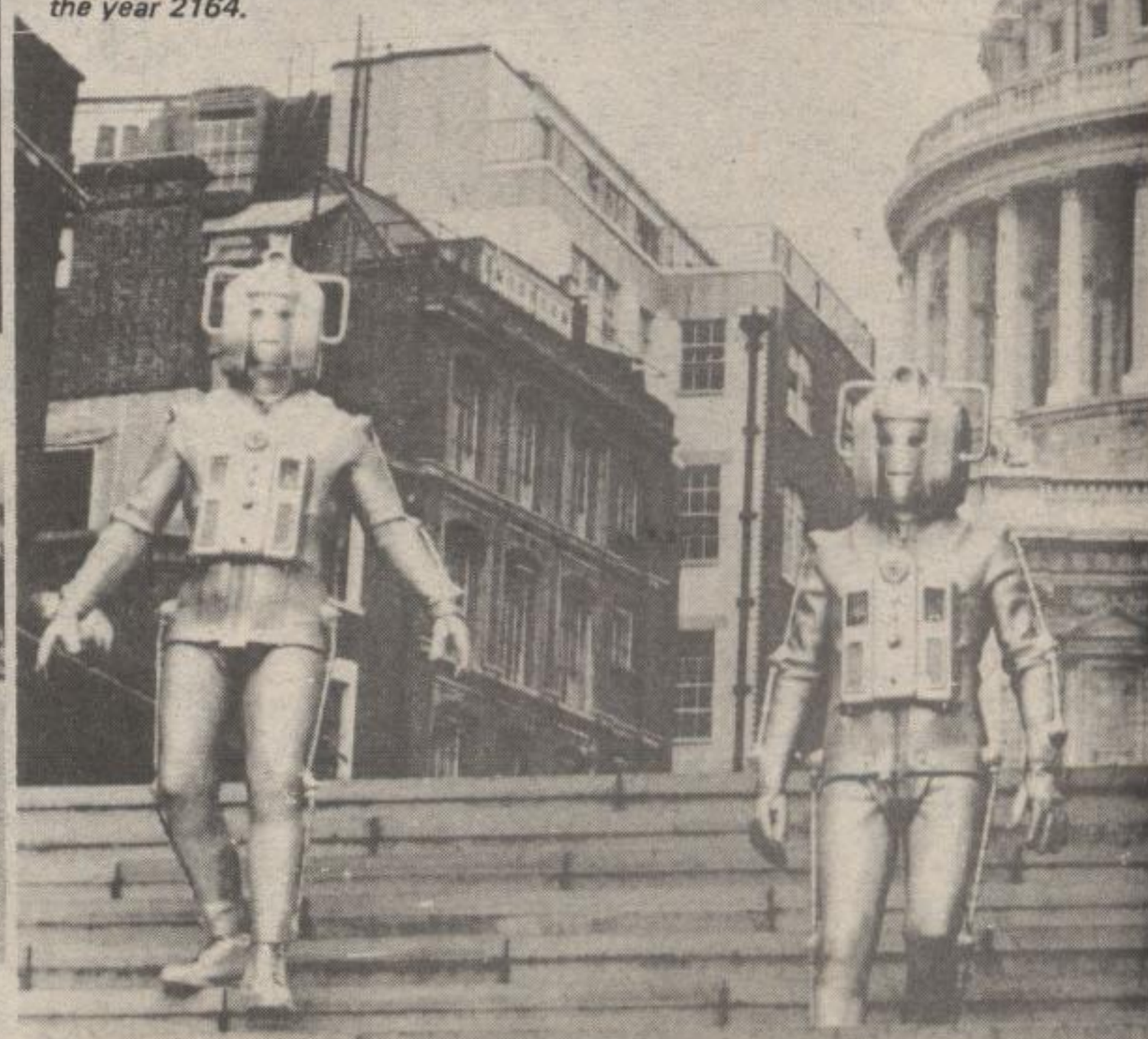
IN-U

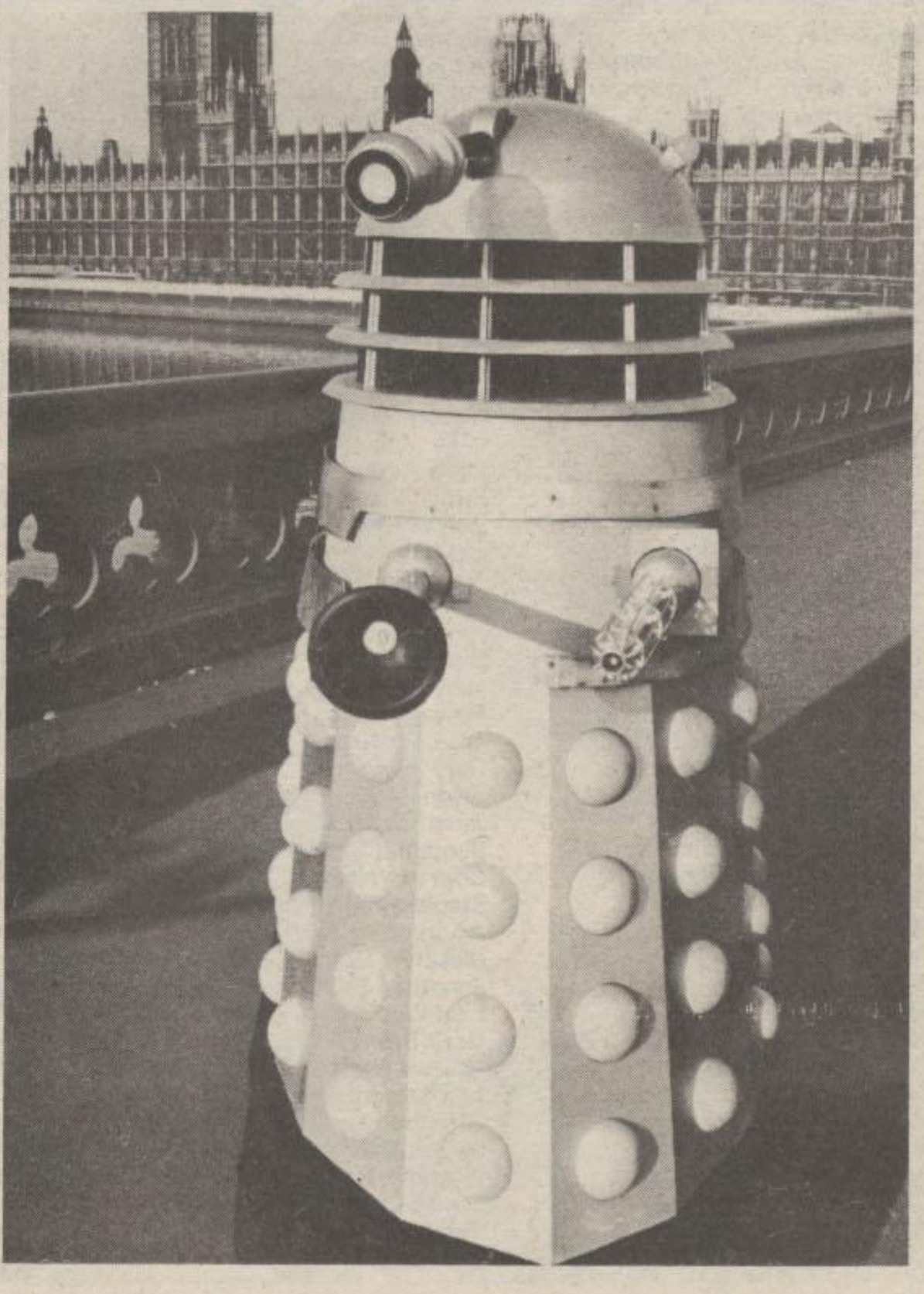
MONSTER GALLERY 5:

Top row: *Captain Yates of U.N.I.T.* (Richard Franklin) *keeps his gun trained warily on a fallen Auton in* Terror of the Autons *(1970). A Zygon, from the* **Doctor Who** *story* Terror of the Zygons *(1975). Linx* (Kevin Lindsay) *is a Sontaran warrior who crash lands on Earth in the middle ages:* The Time Warrior *(1973). Captain Knight* (Ralph Watson), *Sgt Arnold* (Jack Woolgar), *Jamie* (Frazer Hines) *and Col Lane* (Rodney Beacham) *are attacked by a Yeti in the 1968 adventure* Web of Fear. Above left: *A triceratops rampages through a London Underground station in the 1974 story* Invasion of the Dinosaurs. Below left: *The Krynoid was the deadly alien plant life form menacing the Doctor in* Seeds of Doom *(1976).* Below: *The Cybermen advance down the steps behind London's Royal Albert Hall in the 1968 story* Doctor Who and the Invasion. Right: *A scene from the classic* **Doctor Who** *tale,* The Dalek Invasion of Earth *(1964), set in the year 2164.*



THE INVADERS

This month we present a selection of some of the hideous monsters that have invaded this planet during the course of the Doctor's adventures through Time and Space.



COMPETION RESULTS!

At last! The long-awaited results of the *Doctor Who Record Competition* which appeared in *Doctor Who Monthly 46*. By now, of course, winning entrants have long-since received their prizes. But we've so many interesting articles recently that it has been impossible to find a spare page to announce the winners. With 250 winners it is impossible to list the winning crazy captions here. And it would be unfair to list just a few of them, wouldn't it (bet that's got the rest of you wondering!)? So, here, in no particular order are the names of the winning entrants.

Mark Reeves — Berkhamsted,
Stephen Dodwell — Cheshire,
Robert Watson — Warley,
Debra Jukes — Smethwick,
Chun Wong — Plymouth,
Robert Blore — Clwyd,
Simon Bagge — St Albans,
George Szynkaruk — London,
Christopher Rhodes — Cheshire,
Martyn Lovell — Eastbourne,
Nicholas — Hassett — Brighton,
Christopher Loftus — Birmingham,
Graham Bell — Bournemouth,
Ivor Griffiths — Swansea,
Mark Siredzuk — Merseyside,
Craig Wight — S. Humberside,
Sean Phelan — Kent,
Jason Lawton — Halifax,
Karen Sinclair — Sussex Regis,
Kim Murray — Coventry,
Mark McCormack — Waterford,
Mark Watson — C. Antrim,
Alan Barnes — Herts,
John Demount — Cheshire,
Edward Broughton — London,
Francis Shannon — Kirkby,
Sean Richard — Gloucester,
Kevin Brooks — Essex,
John Skeldon — Edinburgh,
Roy Mathews — Surrey,
Andrew Beckett — Angus,
Donald Wilson — Co. Durham,
Paul Johnson — Cleveland,
Andrew Cowper — Surrey,
Mark Gill — Sussex,
Stewart John Lewis — Southport,
Stephen Carlin — Co. Down,
Mark Burr — Poole,
Andrew Brown — Angus,
Christopher Burnside — Fife,
Margaret Batley — Sheffield,
Edward Bailey — Herts,
Andrew Hill — Mia Glam,
Bill Duncan — Perth,
David Devine — Cumberland,
S.P. McKay — Sheffield,
Daniel Rogers — Lincoln,
Julian Warren — Leics,
I. Massey — York,
David Allen — Birmingham,
Andrew Lund — Edinburgh,
David Kidd — Liverpool,
Jim McLanghlan — Glasgow,
Phillip McQueen — Warminster,
William Fullerton — Sauchie,
Ruth Bourne — Wigan,
Jason Clifford — Gwent,
Paul Zimmerman — Kent,
Peter Kalsall — Cheshire,
N. Goldfinch — Swindon,
Susan Knutsea — Lewes,
Andrew Hay — Stirlingshire,
Desmond Robinson — London,
David Cow — Worcester,
Jessica Ann Henderson — Pollokshields,
Alexander Coleman — Ewell,
Michael Beswick — Cheshire,
Colin Mackie — Aberdeenshire,
Jamie Thom — Isle of Bute,
Donald Inverarity — Bearsden,
Graham Parker — Beeston,
Tony Wilson — Doncaster,
David Hodd — Harleston,
Guy Smith — Chesterfield,
Richard Lee Lewis — Cwmbran,
Ashley Sperring — Dagenham,
David Hayles — Tetbury,
Gary Quayle — Liverpool,
Paul Rice — Ayshire,
Richard Cudd — Worcestershire,
Katherine Goodwin — London,
Jonathon Clay — Wolverhampton,
Judy Revill — Barry,
Richard Goff — Surrey,
Ian Nightingale — Stourbridge,
Robert Badfield — Sheffield,
Graham Brownlow — Co. Down,
Tom Gribbin — Belfast,
Sharron Duffield — Norfolk,
James Arnott — Bailrigg,
Sean Fisher — Huddersfield,
David Price — Cleveland,
Lee Coldham — Hull,
J.E. Burns — Wollaton,
Ian Ward — Walton,
Jonathan Poore — Hill,
David Fleetwood — Thornhill,
William Miller — Bramhall,
Mike Miller — Tyne & Wear,
Liam Rudden — Edinburgh,
Edwin Steprits — Lancing,
Sirfraz Khan — London,
Lindsey Rowan — Norwich,
Jamie Halistone — Surrey,
Charles Roand-Turner — Ely,
Jonathon Gregory — S. Humberside,
Ivan Rownell — Godport,
Edward Dean — Nottingham,
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James Crout — Hampshire,
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Derek Frood — Plymouth,
Kevin Gale — Wiltshire,
Andrew Brown — Nettleham,
Phillip Bhullar — Stanwell,
Martin Coleman — Bermondsey,
Gary Wright — Staffs,
Eamon McGing — Surrey,
Jeffrey Taylor — Blyth,
Jason Toyn — Louth,
Benedict Shaw — Plymouth,
Trevor Ellis — Bucks.
Patrick Doherty — Pinner,
Steven Moore — Suffolk,
Phillip Kettley — Swansea,
Elston Fleming — Blackburn,
Ivan Rowsell — Godport,
Gordon Pattison — Ayshire,
David Evans — S. Yorkshire,
Anthony Pittaway — Northampton,
Stephen Johnson — Hillingdon,
Edward Mark-Bering — Paignton,
Graham Murphy — Hatfield,
Andrew Hudson — Wisbech,
Mark Phillips — Harlow,
Vincent Hatcher — Beckenham,
Simon Busby — Herts,
Greig Kippen — Biexhill-on-Sea,
Andrew Brandford — Co. Durham,
Mathew & Leo Butler — Sheffield,
Todd Diamond — Southampton,
Noel Bridgerian — Drumchapel,
Dylan Channon — Avon,
Gordon Fairbairn — E. Lothian,
Mark Mahler — Milldenhal,
Peter O'Hanlon — Kirkby,
Christopher Warrener — Offerton,
Geoffrey Shaw — Clwyd,
Steven Smith — Lancs,
Christopher Goode — Merseyside,
Michael Padfield — W. Midlands,
Paul O'Keeffe — Wirral,
Andrew McGurren — Prestwich,
Jason Wilson — Cumbria,
Patrick Callaghan — Fife,
Ian McDougall — Greenoak,
Dave Lyon — Larbert,
Devindier Gill — Handsworth,
Peter Dixon — Chester,
David Chatterjee — Blackburn,
Gregor Drysdale — Stirlingshire,
Robert Mitchell — Cuckfield,
Neil Queree — Guernsey,
Steven Friel — London,
Colin Harney — Tyne & Wear,
David Rose — Essex,
Sarah & Catherine Heatherley — Staffs,
Christopher Matthews — Telford,
Garry Blake — Somerset,
Michael Haslett — Eastville,
Alan Welsh — Penketh,
Paul Robinson — Conningsby,
Patrick Maginn — Hatherley,
Matthew Kilburn — Ponteland,
Patrick Hambleton — Cheshire,
Mark Humphreys — Notts,
Timothy Badger — Delamere,
Michael Procter — Ware,
Stephen Chalcroft — Peckenham,
Stewart Sheddon — Kempston,
Clive Tidcombe — Lockieaze,
Phillip Horton — Yarm,
Jeremy Coley — Bath,
Robert Taylor — Richmond,
Helen Fayle — Nottingham,
Christopher Scott — Neath,
Stephen Renton — Midlothian,
Adam Miles — Worcester,
P. Smith — London,
John Hartz — Surrey,
Mark Cooke — North Ferriby,
Alen Lowiss — Lincs,
Robin Smith — Erdington,
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Malcolm Sired — Poole,
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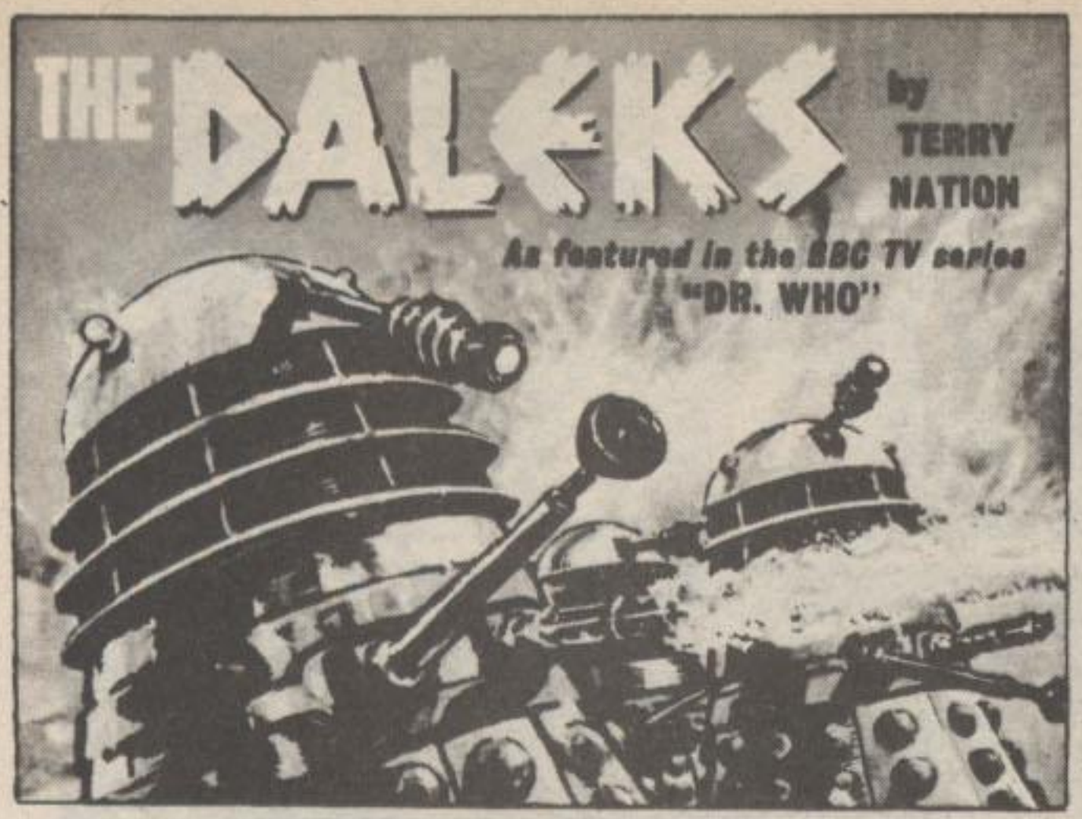
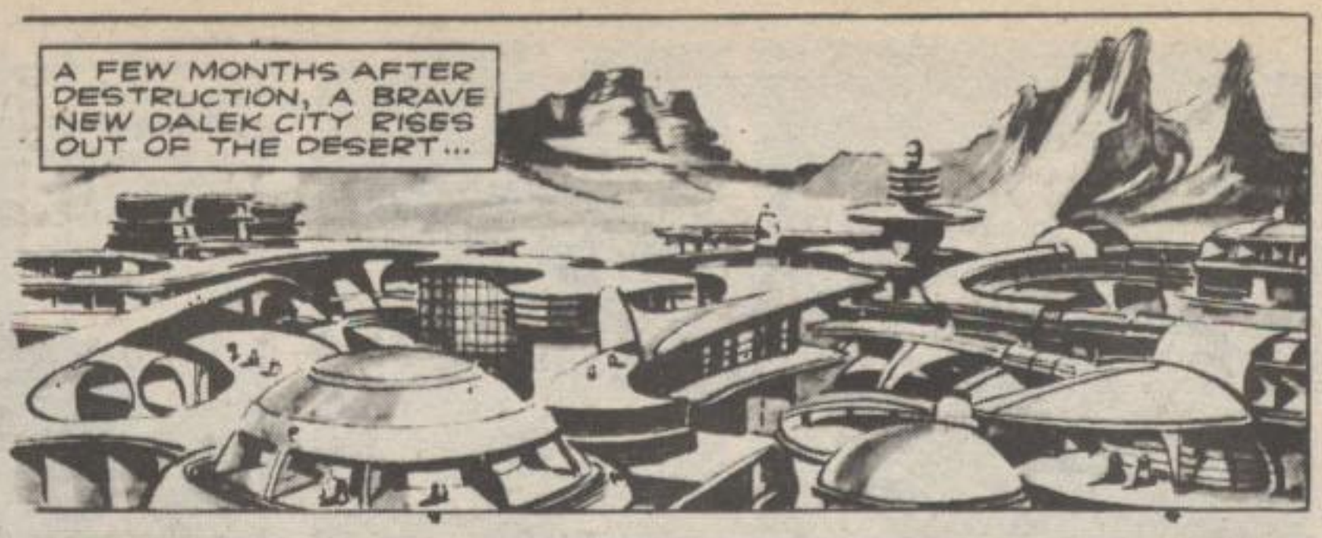
THE DALEKS

by TERRY NATION

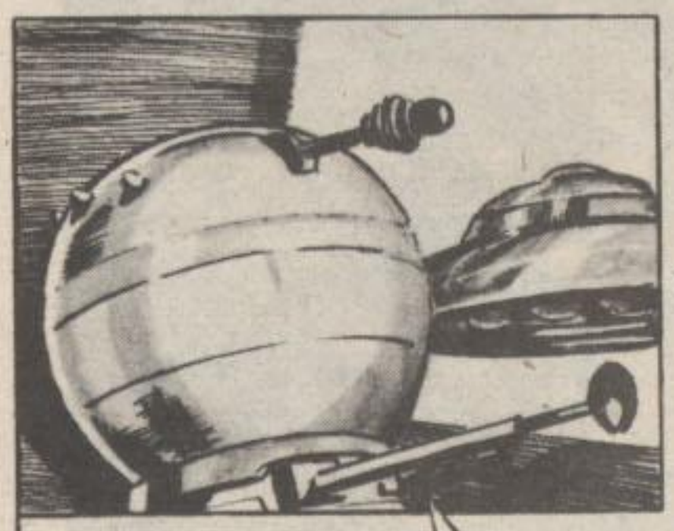
As featured in the BBC TV series "DR. WHO"

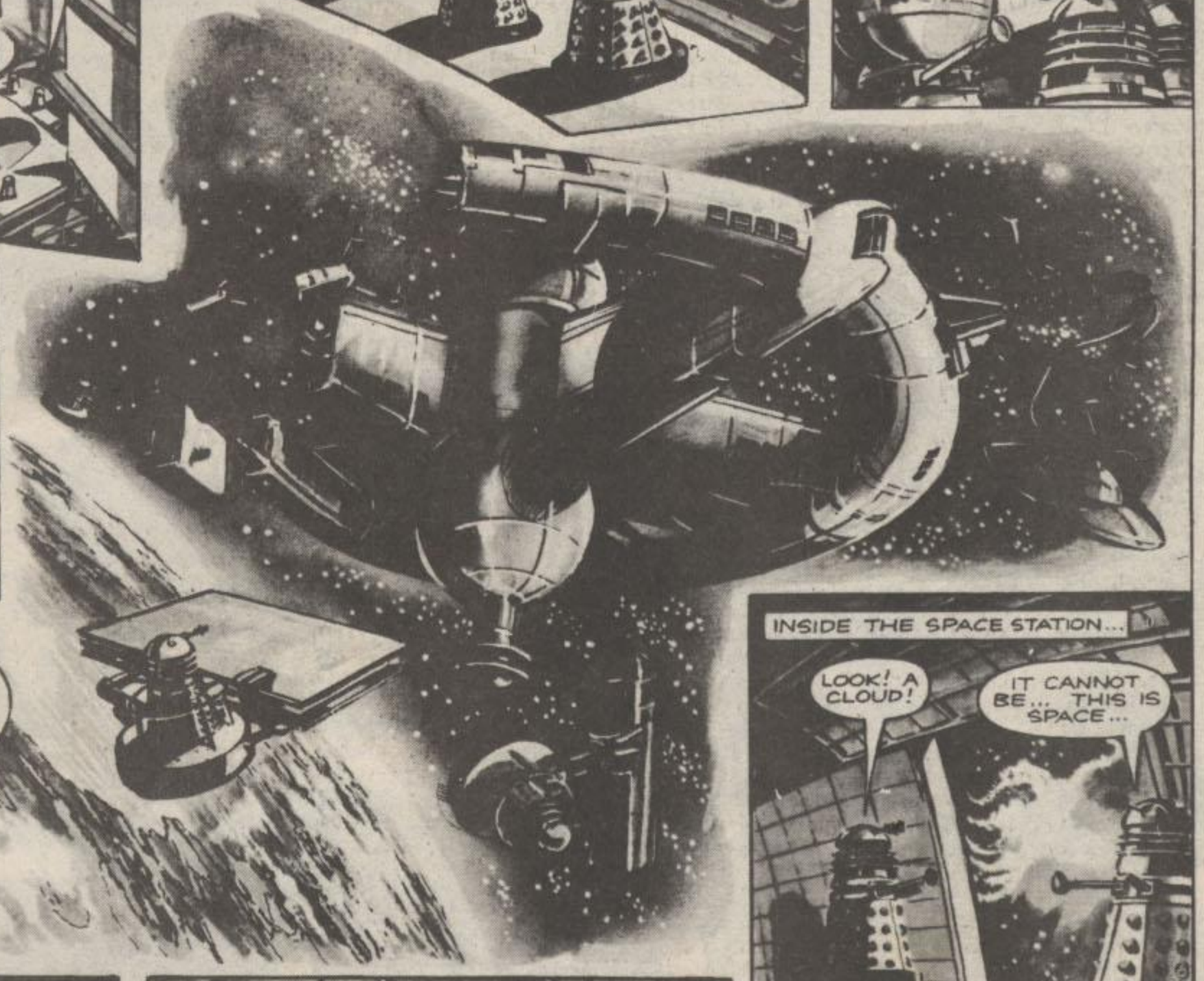


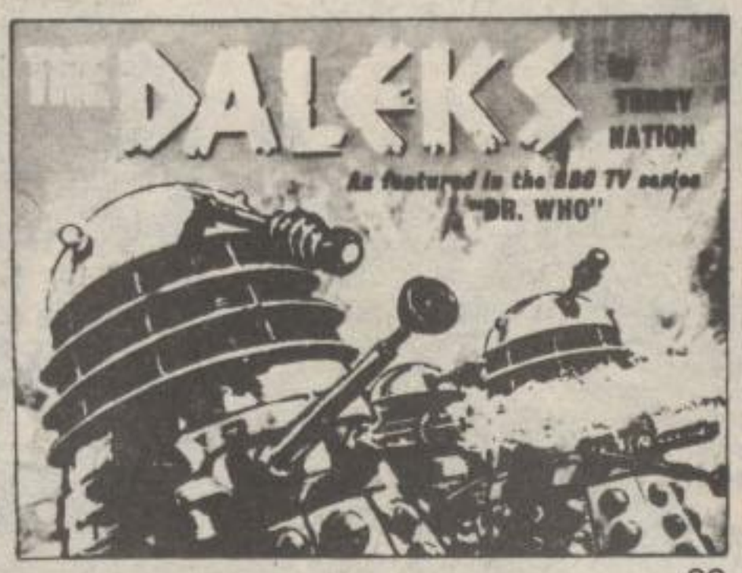


VIDEOSCOPES ALSO WATCH...
SCOPE TWELVE TO CONTROL. METEORITES FALLING IN SKYWAY 754.
SCOPE TEN TO PATROL EAST 12 A. SHOOTING STAR IN YOUR VICINITY.
NOW SKARO IS SAFE FROM SURPRISE ATTACK. OUR CITY IS REBUILT. OUR FORCES ARE STRONG. DALEKS — ONCE MORE WE SHALL OPEN UP THE SKIES.

SOUND SCANS LISTEN FOR APPROACHING DANGER...
DALEKAURAL STATION EIGHT REPORTS NO DISTURBANCE FOR 100,000 AUDS, NORTH AND SOUTH.




OUR FIRST EXPLORATION IS TO THE PLANET ORIC. WE WILL MINE ITS VALUABLE METALS. TO REACH ORIC MEANS REFUELLING — THUS WE ARE CONSTRUCTING THIS SPACE STATION.



THE DALEKS

by TERRY NATION

As featured in the BBC TV series "DR. WHO"

While at work on a satellite station, one of the Daleks turns on his companion ...

YOU ARE MY ENEMY!

IN THE NEARBY H.Q. SPACESHIP...

EMERGENCY! EXPLOSION IN SATELLITE WORKINGS. INVESTIGATE IMMEDIATELY.

MORE ENEMIES! DISGUISED AS DALEKS BUT I MUST DESTROY THEM.

THE REAL ENEMIES WATCH...

REPORT!

DIRECTED "SUSPICION" RAY AT DALEK. REBELLION NOW IN PROGRESS. ONE DALEK ALREADY DESTROYED...

THREE OTHERS UNDER ATTACK...

MECHANOID INTERCEPTOR TO MENOID MASTER...

LATER THE KILLER DALEK IS RESTRAINED

YOU ARE ALL ENEMIES! ENEMIES OF THE DALEKS!!

STUDY THESE DALEKS. LEARN THEIR INTELLIGENCE — HOW THEY DEAL WITH THE SITUATION. THEN REPORT.

IN THE DALEK SPACESHIP.

ENEMIES! ALL OF YOU....!

SHALL WE DESTROY? THIS DALEK IS MAD!

NO! OUR RADAROVE HAS DETECTED ALIEN MESSAGES FROM NEARBY. AN ENEMY CAUSED THIS MADNESS

DALEKS by TERRY NATION

As featured in the BBC TV series "DR. WHO"

THE DALEKS

"DR. WHO"

The Daleks are threatened by the Mechanoids . . .

MENOID, THE DALEKS HAVE DISARMED THE ONE WE MADE A REBEL WITH THE 'SUSPICION' RAY.

WATCH THOSE DALEKS CLOSELY.

IN THE DALEK H.Q. SHIP.

BUT, RED DALEK LEADER, WHAT ENEMIES ARE THERE? THERE IS NOTHING IN SIGHT EXCEPT OUR SATELLITE.

AND THAT CLOUD. IT IS OUR BLIND SPOT. WE ARE IN SPACE, DALEK. THERE ARE NO CLOUDS IN SPACE.

CONNECT H_2O BALLAST TO REAR JETS. TURN JETS TEN DEGREES SOUTH, TWENTY DEGREES WEST.

AS ORDERED.

PUT SHIP ON EMERGENCY.

TURNING JETS 10 SOUTH AND 20 WEST.

BLOW THAT CLOUD AWAY!!!

ALERT! ALERT! CAMOUFLAGE DISINTEGRATING...

RETREAT IMMEDIATELY. WE DO NOT PLAN A TEST OF STRENGTH WITH THE DALEKS AT THIS POINT.

INSTRUCTIONS RECEIVED. ALL MECHANOIDS! ATTEND YOUR INSTRUMENTS. READY FOR LIGHTSPEED EMERGENCY RETREAT.

BUT BEFORE THE MECHANOID SHIP CAN GATHER SPEED...

IN RANGE ONCE MORE. ENEMY SHIP FAILING TO ELUDE. RAYSIGHTS TUNING. ENERGY POLARISING. FIRING ... **NOW!**

ENEMY DESTROYED!

THE DALEKS

by TERRY NATION

As featured in the BBC TV series "DR. WHO"

NO SURVIVORS. RETURNING TO SATELLITE WORKINGS

SKARO CONTROL SKY SEVEN

REFITTING THERE AND

EMERGENCY!

ATTENTION. DO NOT BREAK CONNECTION. ALERT FOR NEW DEVELOPMENTS.

WHAT IS IT?

TWO MORE ENEMIES APPROACHING AT LIGHTSPEED!

SKARO WATCHES FROM AFAR!

WHAT IS THIS DISTURBANCE IN SKY SEVEN?

OUR SHIP IS UNDER ATTACK, EMPEROR.

ADVANCED IN DESIGN... BUT HOW STRONG ARE THEIR ARMAMENTS?

ENEMIES EMPLOYING FORCE FIELD PROTECTION— OUR FIRE-POWER USELESS.

ORDERING RETREAT... AIYEE! THE LIGHT... THE HEAT OF THE LI...

DALEK LEADER ON SKARO! WATCH!

ALL DALEKS MUST AVOID OUR SKIES. SOON WE WILL COME TO SKARO AND DESTROY EVERY ONE OF YOU. THE MECHANOIDS ARE SUPREME!

THE DALEKS by TERRY NATION

As featured in the BBC TV series "DR. WHO"

19f SPITAL ROAD,
MALDON,
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